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in this issue

I went to church on Sunday, which is a little odd, but it was the Unitarian Church, which is so open and accepting that it even has a pagan section on its bulletin board. I was there to give a political talk. Henry Kroll, who has been on the side of the angels in so many battles over the years, invited me to address the Sunday-morning forum program at the church, and I showed up planning to talk about the meaning of the Nov. 8 election.

But since I've been thinking about the state of progressive politics in San Francisco a lot, I veered off into my new favorite rap. Mayor Gavin Newsom, I told the friendly, welcoming crowd, thinks San Francisco needs good government — that smart, honest, competent people should run city agencies in a businesslike fashion. But he doesn't think we should fundamentally change what local government does.

I think we have no choice. The federal and state governments have given up on cities, on social services, on protecting the vulnerable. We're finally on our own; San Francisco has to figure out a way to regulate and manage the economy, tax the rich to feed the poor, provide adequate housing and transportation ... without blaming Washington or Sacramento, which is a waste of time since it won't change anything.

One of the folks in the audience cornered me afterward and said he appreciated my vision — but he wondered if a single city really could enact its own progressive tax and economic policies in an age of globalized economics. It's a good question. The answer is yes.

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And here's a telling example of San Francisco as a city of its own: The state of California killed Tookie Williams Tuesday morning. The San Francisco district attorney doesn't do death penalty cases.

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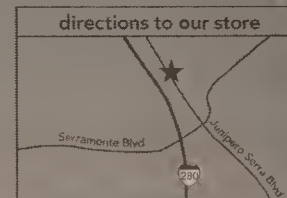
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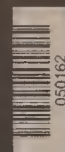
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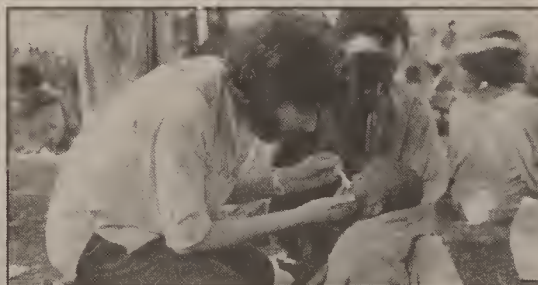
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He is near men now. He cannot be denied. His love now saturates the planes and brings change to the fore.

Consider this: without Maitreya's help man is doomed. We earnestly await the response from men. •

This article, published in Share International magazine, was written by a Master of Wisdom. The Masters, headed by Maitreya, the World Teacher, are highly advanced teachers and advisors of humanity who are planning to work openly in the world very soon.

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letters to the editor

The kindest cut

I think Bevan Dufty seriously misjudges the city's dog owners, and I wonder how many of them he even spoke to regarding an all-breed sterilization ordinance ["A Quick Fix?" 11/30/05]. Did he actively seek their input, or did he just jump the gun and assume that we'd all be in favor of pit-bull sterilization, but against sterilization of pets in general?

I own three dogs, all sterilized. All dogs have the ability to do harm. My Jack Russell may not cause as much damage as a pit bull, but he certainly has the capacity to cause some damage, if he had a mind to do so. Because intact males are more aggressive, and because a small dog's teeth are also painful when locked on your ankle, the city should require all pet owners to act responsibly and sterilize their pets. This goes for cats too.

This doesn't even begin to take into account the damage done when non-sterilized dogs escape their pet owners, as lost-and-found ads show is not uncommon. Animals will do what animals do, and the sad result is a shelter stuffed full of unwanted animals who did nothing wrong but be born to the pets of irresponsible humans.

And then we can move onto more important matters: sterilization of parents who let their kids scream in restaurants (just kidding).

Jamie Cantwell
San Francisco

Redemption and justice

Thank you for the twin articles "Redemption Songs" [11/30/05]. As I was mentioned in one of the stories, I think it is appropriate that I point out some of

the broader issues. The United States incarcerates more people than any country on the planet. We have a bloated prison-industrial complex that shows no signs of slowing its growth. The vast majority of those arrested are released. We, as a society, must ask ourselves the questions, "What rehabilitative opportunities have these prisoners had while incarcerated?" and "What opportunities will these formerly incarcerated people have in society?" Sadly, as it stands now, prisons breed anger, hatred, and violence while providing very little opportunity for self-improvement. To make matters worse, there is discrimination in all aspects of our society for a person attempting to rebuild his/her life. Discrimination in housing, employment, student aid, and welfare creates ongoing punishment and barriers to resuming life as a productive member of society. In the name of public safety, we must change for the better the way we treat the millions of men and women who will encounter the criminal "justice" system.

William Buehlman
San Francisco

There's no hope

The point of capital punishment, if there is one, is to deter violent crime. The execution of Stanley "Tookie" Williams would be the opposite of deterrence. Former gang leader Williams has deterred violence in the lives of over 150,000 youth, as documented by law enforcement officials.

If we execute Williams, we would be telling troubled youth that in our eyes, they're bad for life. There's no point in changing; there's no hope. They will resort to the violence that Williams has

passionately and effectively sought to discourage.

The State Senate has appointed a commission to investigate the recently reported wrongful convictions and whether the death penalty is being administered fairly. The governor should stay Williams's execution (and others) until the commission has reported. Even better would be to grant Williams clemency, for the good of us all.

David Spero, RN
San Francisco

Hypocritical society

I found your article on Tookie Williams highly provocative, and I hope this information gets to our governor. I remember the first execution [after the death penalty was reinstated], back in 1991, when we had Pete Wilson as governor. I feel that this particular execution was performed as a sign that California believes in death row. Every day we are living in a more and more hypocritical society. Our politicians realize this, but they ignore that notion because our political and economic "ideals" — if you want to call it that — are a lot stronger than our intuition.

Daniel Guich
San Francisco

Yeah, too bad

It's too bad that Stanley "Tookie" Williams's murderous rampage did not take place in San Francisco. Our district attorney, Kamala Harris, would not have prosecuted the death penalty.

Jeff Ricker
San Francisco

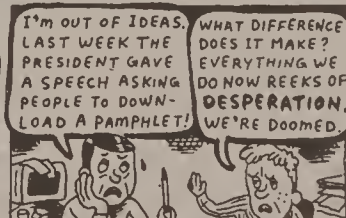
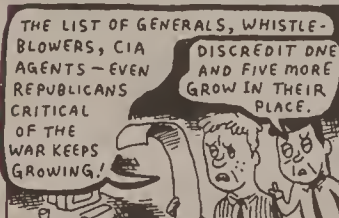
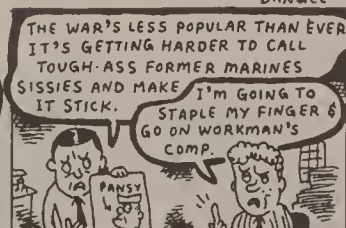
Catholic in recovery

Re: "Cross Purposes" [11/23/05]: I am a recovering Catholic, and my recovery continues after the Vatican's decision not to hire gay priests. So they think these pedophiles were gay? How can one be expected to follow the doctrines of such a closed-minded and misinformed organization?

Terrie Frye
San Francisco

TROUBLETOWN

BY LLOYD DANGLE



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Holiday Video Guide



opinion by tommy avicelli mecca

The Church won't change

A member of Most Holy Redeemer Church, a congregation in the Castro that is overwhelmingly queer, asked an interesting question in a recent *Bay Guardian* report on the Vatican's current witch hunt against gay priests: "Why," he wondered, "would I abandon my church because of its leadership?"

Actually, what the church is doing, and has done, in his name is exactly why Catholics with a sense of social justice should stampede to the nearest exit. As author Joe Dignani observed, "If the Vatican forced out all the gay seminarians and priests, particularly in San Francisco, there wouldn't be many people left to tend to the Catholic flock." Add to that all of the Catholics who disagree with the declaration of this current pope that homosexuality is intrinsically evil, who support abortion and reproductive freedom, and who feel that divorced people should be allowed to take Holy Communion — and you have a lot of empty pews with no one to transubstantiate the bread and wine. The Vatican would have to run garage sales to pay its bills.

It would be a fitting end to a religion that has left irreparable scars on the human race: Wars fought to maintain an empire, forced conversions of masses of people by any means necessary, persecution of scientists, witch burnings, the Inquisition, and the attempted genocide of native peoples in the Americas. It's not a pretty picture.

Sure, the Church doesn't cut off the heads of heretics or Jews anymore. It uses its tremendous political muscle to lobby against gay marriage. It silences priests and nuns in Latin America who want land reforms that give the poor a better shot at feeding their families. It clings to outmoded notions of human sexuality and rejects science and evolution. In America its voice is never raised in support of a living wage, affordable housing, national health care, workers' rights, or any other

issue that impacts poor and working people. In San Francisco, the church is vocal when the Sisters of Perpetual Indulgence are mocking Easter, but when the homeless lie dying in the streets or the poor are being gentrified out of yet another neighborhood, the silence is deafening.

Then there is the theology itself, at the core of which is the idea that we are all born with "original sin" on our souls. Redemption can only be achieved by following the dictates of men in cassocks who decide the rules of the game and change them to suit their whims or current church politics. It makes no sense in a modern world.

It's not easy to break away from it all. But it's important that people do. The Church can't be reformed. Martin Luther learned that. The Berrigans tried and failed. Gay Catholics haven't had much effect. Staying in the church and trying to reform it is more futile than continuing to fight for economic justice in the United States under a Republican administration. The difference is that, despite all of its many shortcomings, our country is still a democracy. In some instances, people can win reform, though not always to the extent they want. Three years ago, the US Supreme Court threw out the centuries-old ban on sodomy between consenting adults. It's not something I ever would've expected to see in my lifetime. In the United States, when it comes to social change, we have a wing and a prayer.

The church is not a democracy. The faithful don't get to choose the pope, vote on doctrine, or determine when it's time to move from the 12th to the 21st century. They only get to follow.

It's time for the faithful to follow each other out the door. ❖

Tommy Avicelli Mecca is a longtime radical queer activist, performer, and writer who left the Church at age 16 when he discovered the joys of gay sex.

editorials

A merger roadblock

The merger between New Times Media and the owner of the *Village Voice* ran into another potential roadblock Dec. 6 when the Ohio Attorney General's Office stated publicly that the merger "raises new concerns" about the elimination of newspaper competition. In a letter to Terry Smith, the editor of the *Athens News* in Athens, Ohio, Alan C. Witten, a senior attorney in the antitrust division, noted that the merger could possibly violate a consent decree that New Times and Village Voice Media signed after they were nailed for violating state and federal antitrust laws in 2003.

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Holiday Video Guide



opinion by tommy avicelli mecca

The Church won't change

A member of Most Holy Redeemer Church, a congregation in the Castro that is overwhelmingly queer, asked an interesting question in a recent *Bay Guardian* report on the Vatican's current witch hunt against gay priests: "Why," he wondered, "would I abandon my church because of its leadership?"

Actually, what the church is doing, and has done, in his name is exactly why Catholics with a sense of social justice should stampede to the nearest exit. As author Joe Dignan observed, "If the Vatican forced out all the gay seminarians and priests, particularly in San Francisco, there wouldn't be many people left to tend to the Catholic flock." Add to that all of the Catholics who disagree with the declaration of this current pope that homosexuality is intrinsically evil, who support abortion and reproductive freedom, and who feel that divorced people should be allowed to take Holy Communion — and you have a lot of empty pews with no one to transubstantiate the bread and wine. The Vatican would have to run garage sales to pay its bills.

It would be a fitting end to a religion that has left irreparable scars on the human race: Wars fought to maintain an empire, forced conversions of masses of people by any means necessary, persecution of scientists, witch burnings, the Inquisition, and the attempted genocide of native peoples in the Americas. It's not a pretty picture.

Sure, the Church doesn't cut off the heads of heretics or Jews anymore. It uses its tremendous political muscle to lobby against gay marriage. It silences priests and nuns in Latin America who want land reforms that give the poor a better shot at feeding their families. It clings to outmoded notions of human sexuality and rejects science and evolution. In America its voice is never raised in support of a living wage, affordable housing, national health care, workers' rights, or any other

issue that impacts poor and working people. In San Francisco, the church is vocal when the Sisters of Perpetual Indulgence are mocking Easter, but when the homeless lie dying in the streets or the poor are being gentrified out of yet another neighborhood, the silence is deafening.

Then there is the theology itself, at the core of which is the idea that we are all born with "original sin" on our souls. Redemption can only be achieved by following the dictates of men in cassocks who decide the rules of the game and change them to suit their whims or current church politics. It makes no sense in a modern world.

It's not easy to break away from it all. But it's important that people do. The Church can't be reformed. Martin Luther learned that. The Berrigans tried and failed. Gay Catholics haven't had much effect. Staying in the church and trying to reform it is more futile than continuing to fight for economic justice in the United States under a Republican administration. The difference is that, despite all of its many shortcomings, our country is still a democracy. In some instances, people can win reform, though not always to the extent they want. Three years ago, the US Supreme Court threw out the centuries-old ban on sodomy between consenting adults. It's not something I ever would've expected to see in my lifetime. In the United States, when it comes to social change, we have a wing and a prayer.

The church is not a democracy. The faithful don't get to choose the pope, vote on doctrine, or determine when it's time to move from the 12th to the 21st century. They only get to follow.

It's time for the faithful to follow each other out the door. ❖

Tommy Avicelli Mecca is a longtime radical queer activist, performer, and writer who left the Church at age 16 when he discovered the joys of gay sex.

editorials

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Ethics dilemma

Fate of campaign watchdog now up to two of the city's most aggressive fundraisers

By Joe Dignan

The future course of the body charged with keeping San Francisco's politicians honest is likely to be determined in the next few months as two of the five seats on the city's Ethics Commission come up for reappointment.

Commissioner Michele Anglade has told her colleagues that she's moving to Florida and her last meeting will be Dec. 19. The term of Waukeen McCoy, a Willie Brown appointee who serves as the commission's vice chair, ends Feb. 1.

Mayor Gavin Newsom may either replace McCoy or reappoint him for another term. City Attorney Dennis Herrera gets to choose a replacement for Anglade. McCoy told the *Bay Guardian* he wants Herrera to appoint him to Anglade's seat and then for Newsom to pick a new commissioner.

Anglade and McCoy have been relatively conservative commissioners who often support the recommendations of staff. Two other commissioners — the newly appointed Eileen Hansen and former Ethics Commission staffer Joe Lynn — have nudged the commission toward becoming more proactive and aggressive. Commission chair Emi Gusukuma has often been a swing vote between the two camps.

The commission registers lobbyists, tracks campaign expenditures, enforces the city's ethics laws, punishes election law violators, and administers the public financing program for supervisorial races.

Critics have long called the commission passive and weak. Newsom

and Herrera — two of the city's most prodigious fundraisers — will now determine whether the commission will strengthen the enforcement of campaign finance laws and close loopholes that still allow for stealthy spending during elections.

"The bottom line is that the future of the Ethics Commission is in the city attorney's hands," Board of Supervisors president Aaron Peskin told us.

Open deliberations are central to the reformists' agenda for the commission. Hearings on campaign violations are held behind closed doors, and investigation documents remain confidential. Lynn and Hansen want to open the commission's investigations to public view, but McCoy doesn't.

Sup. Ross Mirkarimi wants the commission to do at least some of its work in the public view and said its enforcement powers should be strengthened. "Ethics should be treated with the same seriousness as the court system," he said.

For example, Mirkarimi has been pressing for full disclosure from the investigation into how Pacific Gas and Electric Co. illegally dumped \$800,000 into the 2002 campaign to defeat Proposition J, which would have brought public power to San Francisco (Mirkarimi ran the Prop. J campaign). The contribution was reported long after Election Day and was therefore shielded from voter scrutiny. Campaign attorney Jim Sutton and his former firm faced potential fines of \$2.4 million but were instead last year fined

\$240,000 because the commission agreed with Sutton's contention that the failure to promptly report the donation was a mistake rather than an intentional deception (see "Repeat Offender," 10/27/04). An open public hearing might have offered more insights into the commission's thinking and justification.

Mirkarimi and other progressives prefer two reformist candidates: Rafael Mandelman and Mary McAllister. Mandelman, 30, sits on the Democratic County Central Committee for state senator Carole Migden and is interested in the job, but he said he hasn't ruled out running for elective office, which commissioners are prohibited from doing. "It would be kind of like going into the nunnery," Mandelman said.

McAllister, 60, who is retired, headed a civil grand jury that was critical of the commission. She's interested in controlling potential conflicts of interest among city employees and officials. But McAllister too has reservations about giving up the work that got her interested in politics to begin with: saving trees on the city's parklands.

The long-underfunded commission got a 31 percent budget increase this year, bumping up its full-time staff to 12, but Hansen has said it's still not enough to do the job. The commission lost a ballot bid in November to get guaran-

teed set-aside funding and the right to use independent attorneys. Moreover, Hansen said, some politicians and committees continue to ignore requirements that they file timely campaign reports with the commission.

"They aren't afraid of the Ethics Commission," Hansen said. "The violators are saying, 'I don't care about that. The Ethics Commission will negotiate and reduce my fine.'"

Perhaps a more public commission would be a more effective commission. "People don't know what we do, or think what we do has no effect," Hansen said. "And I often think they're right." ❖

E-mail news@sfbg.com.

The people of California
executed Stanley "Tookie"
Williams on Dec. 13
at 12:35 a.m.

Condo war rages on

Supervisors prepare new defenses against loss of rental units

Camille T. Taiara

On the day this issue of the *Bay Guardian* hits newsstands, the Board of Supervisors' Land Use Committee is scheduled to consider two more initiatives fired off in the ongoing battle over how the city regulates condo conversions.

The transformation of single-family homes and small apartment buildings into condominiums, in which each unit is individually owned, "is probably the main cause of the reduction of rental housing stock," Sup. Chris Daly, who sponsored both proposals, told us.

The first measure would require that the Planning Commission hold public hearings on all proposed condo conversions — not just those involving buildings of five or six units, as is currently the case. (Buildings of seven or more units are not eligible for conversion.)

The new policy would "shine some light on individual cases and give people the opportunity to speak in public about their situation," Daly said.

The second item took its cue from the San Francisco Tenants Union, which has been picketing the open houses of buildings from which tenants were evicted. It's a reaction to a steady increase in Ellis Act evictions — many involving elderly, disabled, or terminally ill persons on fixed incomes — that allow owners to take their buildings off the rental market.

The new regulation would require property owners to inform potential buyers up front if any evictions were involved in emptying tenants from the buildings and if any of the tenan-

cies that were terminated involved seniors or disabled persons.

Daly's two initiatives follow a deal brokered at the Board of Supervisors Dec. 6 on the city's lottery system for converting tenancies in common into condos. The city received approximately 1,500 lottery applications last year but only approves 200 units for conversion annually.

Sup. Bevan Dufty proposed that half the TIC-to-condo conversion permits be granted to applicants who've been waiting three years or more. But the board approved an alternative, put forward by Sup. Jake McGoldrick, that also considers the property's eviction history dating back to 1999 and commissions a study on the impact of such conversions, although it sunsets in one year.

"It's better to get something and keep moving along," McGoldrick told us, alluding to failed attempts by the mayor and supervisors to agree on a solution.

In the meantime, McGoldrick has asked the City Attorney's Office to draft a better alternative that, among other things, would also help protect families with school-age children from being evicted to make way for TICs.

Daly would like to take tenant protections even further. Three weeks ago, he proposed an all-out moratorium on TIC-to-condo conversions until the city determines their impact on the rental market. The Land Use Committee will likely hear the moratorium proposal next month. ❖

E-mail Camille T. Taiara at camille@sfbg.com.

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by TOM TOMORROW

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--AND CHRISTIANITY ITSELF IS UNDERMINED!
WHAT'S THAT BUILDING WITH THE FUNNY STEEPLE?
I DON'T KNOW--BUT I THINK IT HAS SOMETHING TO DO WITH THAT HOLIDAY WE USED TO CELEBRATE!

AND ONLY ONE MAN STANDS BETWEEN THESE DEPRAVED, SOROS-FUNDED SECULARISTS... AND THE, UM, WORLD'S DOMINANT RELIGION...
HECK--IF NOT FOR ME YOU MIGHT NOT EVEN KNOW THERE WAS A WAR ON CHRISTMAS. THAT'S HOW SNEAKY THESE PEOPLE ARE!
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Solar horizon

Energy proposal heads for a key vote



Talking tree: At a Dec. 7 rally, eco-activist Mary Bull, dressed as a 10-foot-tall redwood tree, explains her preference for renewable energy and her disgust for old-growth loggers.

By Matthew Hirsch

City officials are inching toward approval of the community choice energy plan, an initiative that would let San Francisco buy and sell electric power and compete with Pacific Gas and Electric Co. The idea, which first appeared in City Hall in 1999, goes to the Board of Supervisors Finance and Audits Committee Dec. 15.

"We're getting to the point where we can make it happen," Sup. Tom Ammiano told the *Bay Guardian*. A final vote on the measure is expected early next year.

Environmental groups including Greenpeace and the Sierra Club say that by embracing community choice, San Francisco would have a shot at developing the world's largest urban array of solar-power installations. Others view it as a preliminary step toward public power.

Sup. Ross Mirkarimi, who's led the community choice initiative through difficult negotiations in his first year in office, said it's "a very smart step, but ultimately the Holy Grail is municipalization."

But for all the reasons activists have supported community choice since Ammiano introduced it, when Willie Brown was mayor and Ammiano was the lone

progressive on the Board of Supervisors, the city has never been as close to carrying out the plan as it is now. After several months spent carefully building political support for community choice, the sponsors believe they have lined up the votes to pass it and are close to an agreement on how to get it quickly up and running.

That's a long way from where the initiative stood early this year, mired in a long-running disagreement between Paul Fenn, the expert who drafted Ammiano's

community choice law, and the San Francisco Public Utilities Commission (SFPUC), the agency that's supposed to turn the concept into reality. It got to the point where Ammiano jokingly renamed the plan, which is known formally as community choice aggregation. He started calling it "community aggravation."

But in recent months, Fenn and the SFPUC appear to have smoothed over most of their differences. The dispute revolved mostly around the laws and regulations that affect community choice. Had it not been resolved, the rift could have undermined the public perception of community choice, which will have to compete for customers with PG&E.

Grassroots organizing has also helped accelerate progress on the community choice initiative, which some consider to be a model for how local governments can address global warming.

Todd Chretien, who helped write the successful College Not Combat initiative on the November ballot, was part of a diverse coalition that rallied Dec. 7 at City Hall for passage of the community choice plan. He said climate change and militarism are bringing together people who've generally agreed on political issues in the past but haven't really been working together.

"Global warming is like the war in Iraq, an enormous political catastrophe," Chretien said. He said events like Hurricane Katrina and the recent United Nations Climate Summit have affected community organizing the same way the antiwar movement boosted activism during President George W. Bush's second term in office.

Though the community choice initiative

Continued on page 14

The cost of sunshine Schools inch away from secrecy

By Matthew Hirsch

Two members of the San Francisco Board of Education who have criticized the schools superintendent for being secretive gave the nod to a proposed open government policy at a Dec. 5 budget committee meeting. They did so despite a memo from Superintendent Arlene Ackerman's office that said the policy, which is similar to San Francisco's Sunshine Ordinance, would cost the cash-

strapped district more than \$40,000.

By voting for the open government policy, Sarah Lipson and Norman Yee moved to promote more transparent decision-making at the school district. A separate rules committee must still approve the policy before the school board can vote on it.

Jill Wynns, who cast a dissenting vote, told the *Bay Guardian* she generally

Continued on page 14

Judge seeks to expedite 'Bay Guardian' lawsuit

The judge in the *Bay Guardian*'s lawsuit against *SF Weekly*'s owner moved aggressively Dec. 8 to eliminate roadblocks that might prevent the case from moving expeditiously forward to trial.

Superior Court judge Richard Kramer ordered New Times Media to immediately begin producing discovery material that the *Bay Guardian* had been seeking. The *Bay Guardian* is charging that *SF Weekly* and *East Bay Express*, both owned by New Times, have been selling ads below cost in an effort to drive the locally owned competitor out of business.

Kramer also indicated his desire to appoint a special "discovery referee" — a retired judge who could quickly mediate and settle future disputes over the release of documents.

Kramer announced that the pace of the proceedings should pick up quickly early next year.

New Times has announced a merger deal with Village Voice Media that would create a 17-paper national chain, and while federal regulators have approved it, state officials in California and Ohio are still reviewing the deal (see page 11).

Gregory Evans, a New Times lawyer from the San Francisco firm Orrick, Herrington, and Sutcliffe, initially asked Kramer to close the hearing, complaining that his comments at a previous hearing had appeared in the *Bay Guardian*. Kramer, citing state law, refused.

New Times lead counsel, Garret G. Rasmussen, of Orrick's Washington, DC, office, was also present.

The *Bay Guardian* is represented by Richard Hill and E. Craig Moody, of the San Francisco firm Moody and Hill. (Tim Redmond)

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Energy

From page 13

tive has picked up in recent weeks, Mirkarimi said it could still be a few more months before the Board of Supervisors finally approves it and sends a bid to the California Public Utilities Commission for its authorization. "I am certainly not going to bel- low out victory until it is firmly in hand," Mirkarimi told us.

The remaining issues still under nego- tiation include how much of the initial cost for community choice should be fi- nanced by the city's General Fund and whether or not the city should invite the private sector to help craft a proposal it must send to state regulators.

Fenn is pushing the city to invest as much as \$2 million up front. He says the initial in- vestment would give the city a larger stake in the equipment used to generate renewable energy, like solar panels and wind turbines.

"The question is, how much is the city going to buy in?" Fenn said. Most of the long-term costs will be paid with revenue bonds that San Francisco voters approved in 2001.

The community choice budget has been a sticking point in negotiations, largely be- cause the city is expecting an \$80 million budget deficit next year. So has the idea of getting more information from energy sup- pliers, which Fenn opposes.

Laura Spanjian, SFPUC assistant general manager, said she prefers to get more data, telling us, "We're really talking about a three- or four-month difference in timing." ❖

E-mail Matthew Hirsch at matthew@sfbg.com.

Sunshine

From page 13

supports sunshine but said the school board can't afford it this year. "I'm not voting for anything that costs money," she said.

The \$40,000 price tag includes a secretary's part-time salary, plus ad- ditional staff time and a new voice recording system for school board meetings — none of which are overtly required by the ordinance. The su- perintendent's memo, written by chief development officer Matthew Kele- men, said there could also be addi- tional costs the district couldn't im- mediately calculate.

Some sunshine advocates don't be- lieve the district's cost estimates, and several public officials we contacted for this story said it's unusual for public agencies to budget for sunshine com- pliance in this way. But sunshine ad- vocates say it's hardly worth challenging the cost estimate, which amounts to less than \$1 per student.

"Even if it goes up to \$50,000," Rick Knee, a member of the San Francisco sunshine task force, told us, "that's still a bargain." ❖

E-mail Matthew Hirsch at matthew@sfbg.com.

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The CIA's torture taxi

The trail of a secret spy plane leads to a mysterious outfit in Reno with ties to a prominent Nevada politico. *By A.C. Thompson and Trevor Paglen*

EL-MASRI PHOTO BY AP PHOTO/THOMAS KENTZLE, PLANE PHOTO BY AP PHOTO/TOMI MARIMON, OFFICE AND BUILDING EXTERIOR PHOTOS BY TREVOR PAGLEN



Puzzle: What links (clockwise from top left) Khaled El-Masri, former senator Paul Laxalt, this Boeing 737, and a Reno office?

This is a story about an airplane, a Boeing 737 passenger jet.

This is also a story about torture, the war on terrorism, and the Central Intelligence Agency's practice of quietly snatching suspected terrorists and transporting them to dungeons in far-off lands, where, allegedly, they're detained indefinitely — without charges in any court of law in any country — drugged, beaten, threatened, and interrogated.

These two narrative threads, as you've probably guessed by now, are interwoven. A growing body of evidence suggests the plane you're about to read about is used by CIA agents to shuttle prisoners to clandestine jails around the world. And new clues, revealed here for the first time, link this airliner to a small office in Reno, Nev. — and to one of the biggest figures in Nevada politics.

• • •

The Boeing passenger jet in question, which trundled off the assembly line in Washington state in late 2001, looks unremarkable from the outside. Its paint scheme is low profile: The top half is painted white, the bottom is painted gray,

and red and blue striping runs along the midsection of the vehicle and up the tail fin. There is no corporate logo of any sort on the aircraft. Stamped on the fuselage near the rear of the plane is a key clue to its shadowy life, a tracking code known as a "tail number," essentially the Federal Aviation Administration's version of a license plate.

FAA records show plane number N313P was initially purchased by a Massachusetts company called Premier Executive Transport Services Inc., a tiny firm that owned one other plane.

As soon as Premier acquired the Boeing, the company began making intriguing modifications to what is normally a short-range aircraft — mainly the sorts of things you'd do if you wanted to fly epic

distances without stopping for gas. The changes are documented in a thick sheaf of FAA paperwork obtained by the *Bay Guardian*.

First, Premier tweaked the wings, installing "winglets," little vertical fins designed to help planes take off from short runways and under tough weather conditions and to boost fuel efficiency, and thus, range. Next, Premier put in an auxiliary fuel tank system, adding seven extra fuel cells, again increasing the vehicle's range. Then, in 2002, the plane was sent off to a hangar in Dallas, where technicians added a sophisticated data and antenna system, a 24-inch flat-panel TV, and a new "executive interior."

Around this time, a Bay Area guy, a brainy character with a background in science and a penchant for speaking in baffling aerospace jargon, became one of the first people to notice that something strange was going on with plane number N313P. We met this gentleman, whom we'll call Ray, on a blustery night in early December in a dimly lit burger joint in the East Bay suburbs. Ray's a hardcore planespotter, one of those somewhat eccentric hobbyists who spend their free time tracking the flights of aircraft by

sifting through FAA data, airplane radio transmissions, and the Web postings and snapshots of other planespotter.

There are dozens of planespotter Web sites — Airliners.net, Landings.com, and Flightaware.com are among the most popular — loaded with photos of aircraft and arcane facts about modern aviation. Some sites are focused on commercial planes, while others are dedicated to ferreting out details about military vehicles and classified experimental craft. Planespotter tend to be inveterate data-fetishists, men obsessed with the accumulation of facts — and over the past year, some of those facts have migrated from their insular online universe to the mainstream media, causing migraines for the CIA and the Bush administration.

Ray, who uses some, shall we say, interesting methods to get some of his information, has asked us not to use his real name for this story. He greeted us with a half joke. "There's no story here! Condoleezza Rice says we don't torture people," he said, laughing and pointing to a story on the front page of *USA Today*.

Back in 2002, Ray and fellow planespotter started noticing some odd flights: civilian planes traveling to places like Afghanistan, Azerbaijan, Libya, and Uzbekistan — the kind of thing Ambrose Bierce meant when he famously declared that "war is God's way of teaching Americans geography." Planespotter slowly developed an index of the tail numbers of these aircraft, but as Ray and his pals started searching for more information about the jets, they stumbled into a spider web of front companies, cover stories, half-truths, and obvious lies.

Ray could verify one thing, however. For some reason, plane N313P had blanket permission to land at any US Army base anywhere in the world, a fact that sparked his curiosity, since very few private companies are allowed that level of access to military facilities. Army records indicate the service has issued only 24 such permits in the past two years. Planespotter listserve bubbled with speculation that the plane was a spookmobile, a vehicle owned by a phony front company and used by the CIA to carry out agency missions.

The notion certainly wasn't implausible. The spy agency has a well-documented history of creating bogus aviation firms to cover its tracks, most notably Air America, a Vietnam-era company that later became the subject of a Hollywood film.

Eventually Ray got another juicy clue: Using FAA data, he caught the plane making a trip from the States to Guantánamo Bay, Cuba. Given the intense secrecy sur-

rounding the controversial base, where the US is holding thousands of men pulled off the battlefields in Iraq and Afghanistan, Ray couldn't imagine the military opening up its Gitmo landing strip to a civilian plane owned by an insignificant little company. "That's when I realized that these things were the real deal," he said.

He became convinced it was being used for "extraordinary rendition," the process of dragging purported terrorists to countries where regard for human rights is low and the use of torture in eliciting testimony is common.

• • •

At this point, there's little doubt the plane served as Langley's torture taxi. The *Washington Post*, *60 Minutes*, and numerous German media outlets have all tied Boeing number N313P to the agency, and all traces of its putative owner, Premier, have vanished. The company's boss appears to be a completely fictional character.

It was the Boeing's alleged role in the kidnapping of a German citizen, a 42-year-old man of Lebanese descent named Khaled El-Masri, that put Secretary of State Condoleezza Rice on the defensive during her recent visit to Germany.

"We know the CIA is using a fleet of some 26 planes," said Steven Watt, a human rights expert with the American Civil Liberties Union who is working on El-Masri's behalf. The agency's network of front companies, Watt argued, is "complicit in unlawful acts of torture and detainment."

El-Masri's tale, laid out in a lawsuit filed in federal court Dec. 6 by the ACLU, reads like a post-9/11 spy novel. A really fucking scary spy novel.

According to the suit, El-Masri was forcibly abducted on New Year's Eve 2003, while on vacation in Macedonia. His captors — a rotating crew of armed Macedonians, apparently law enforcement agents of some sort — held him in a hotel room for 23 days, he claims. Eventually, El-Masri says, seven or eight men clad in black, their faces covered by black ski masks, entered the room. They hooded him, chained his wrists and ankles, wrapped him in a diaper, and threw him on a plane, where, he alleges, he was injected with some sort of sedative drug. ACLU investigators later identified the aircraft as plane N313P.

The Boeing purportedly ferried him, semiconscious, from Macedonia to Kabul, Afghanistan, making a stop in Baghdad on the way. In Kabul, the suit claims, "Mr. El-Masri was removed from the plane and shoved into the back of a waiting vehicle. The car drove for about ten minutes. Mr. El-Masri was then dragged from the vehicle, pushed into a building, thrown to the floor, and kicked and beaten on the head and the small of his back. He was left in a small, dirty, concrete cell. When he adjusted his eyes to the light, he saw that the walls were covered in crude Arabic, Urdu, and Farsi writing. The cell

Continued on page 18

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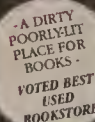
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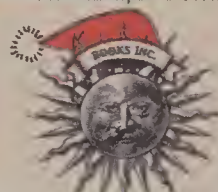
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Plane

From page 15

did not contain a bed."

The ACLU believes the jail was a secret CIA detention center, a former brick factory outside Kabul called the "Salt Pit." For five months, El-Masri says, he was locked in a solitary cell in the Salt Pit and interrogated by Arabic-speaking inquisitors who asked him repeatedly if he was involved with the Sept. 11 hijackers, if he'd journeyed to Jalalabad on a false passport, if he hung out with Islamic extremists living in Germany.

Problem was, El-Masri didn't have any terrorist connections. He was the wrong guy, a conclusion the agency apparently reached in late May 2004, when, El-Masri says, he was thrown on another plane and dumped in Albania.

The ACLU's Watt said "the allegations are substantiated by flight records" placing plane N313P in Macedonia, Iraq, and Afghanistan during the times at issue. As of mid-2004, FAA records show, the plane had spent more than 1,300 hours in the skies, enough time to make 100 flights between the US and Kabul.

• • •

The story doesn't stop with Premier. When journalists started connecting the dots in 2004, Premier sold the Boeing to a Reno firm called Keeler and Tate Management Group LLC. The transaction is recorded in FAA documents we obtained.

Though Keeler and Tate is named in the ACLU's suit — along with Premier, another aviation outfit, and former CIA chief George Tenet — nobody's really checked out the company yet, so we decided to take a little trip up I-80 to northern Nevada to see what we could uncover. Things got shady fast.

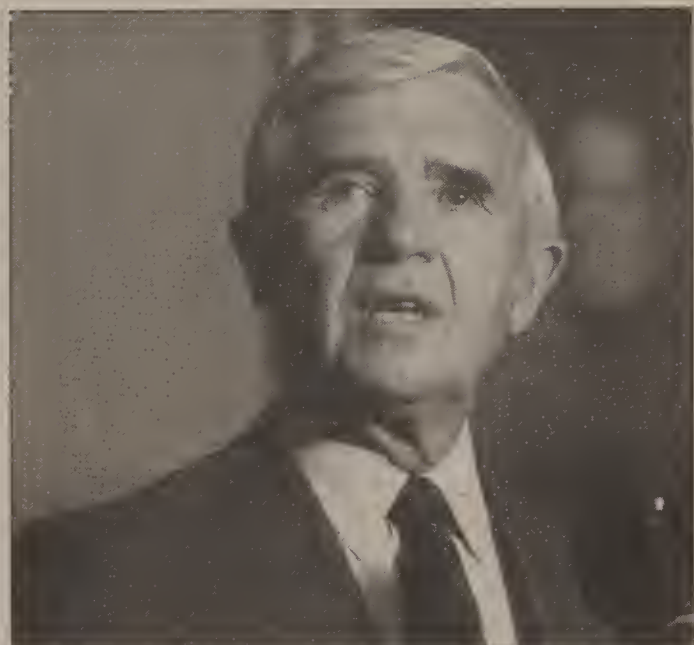
On a cold, gray December day, we paid a visit to the Nevada secretary of state's office, a little stone building in Carson City, a small town nestled between snow-flecked Sierra peaks. The office, which oversees all businesses incorporated in the state, has several documents related to Keeler and Tate on file — and all of them look screwy.

According to the state records, Keeler and Tate is owned by a guy named Tyler Edward Tate, whose signature appears on three different official documents. The signatures vary markedly from document to document. Obviously we're not handwriting experts, but we got the distinct impression they weren't made by the same person.

In fact, there doesn't appear to be a Tyler Edward Tate anywhere near Reno, because he's not in the white pages and the name didn't pop up in an extensive review of online databases.

The only live person we could find on the Keeler and Tate paperwork was Steven F. Petersen, an attorney who acts as its "registered agent." A registered agent is someone who handles any subpoenas or lawsuits served on a business.

Petersen runs his practice from a suite at 245 East Liberty St. in Reno; it's the same address listed on Keeler and Tate's



The Man: Ex-senator Paul Laxalt, shown here campaigning for George H.W. Bush in 1988, remains a power in DC.

official letterhead and is the only address listed on any document related to the company. We headed there next.

We got a surprise when we arrived at the building, a five-story brown-glass office cube in downtown Reno, a few blocks from the neon-lit casino strip. Petersen shares his suite with a guy with deep Washington, DC, connections, a man named Peter Laxalt.

Petersen and Peter Laxalt have a clear business relationship. The sign on the office door says Laxalt is "of counsel" to Petersen's law firm, meaning he works with Petersen.

The building directory says the suite is also home to the Reno branch of the Paul Laxalt Group, a major Capitol Hill lobbying firm.

A little background is in order: Peter and Paul Laxalt are brothers. A hawkish Republican, Paul Laxalt is one of the bigger names in Nevada politics, having served as governor, from 1967 to 1971, and later as a US senator, from 1974 to 1987. He was a close confidant of Ronald Reagan (heading his election campaigns on three occasions), a strong supporter of the MX nuclear missile program, and a liaison between the Senate and the White House during the Iran-Contra scandal. An Army veteran, he was also, according to the *New York Times*, a good friend of late CIA director William Casey.

After leaving Congress, Paul Laxalt pulled a classic politico move, promptly forming a lobby shop, dubbing it the Paul Laxalt Group, and hiring his brother Peter.

We dropped by the office three times and confirmed that both Petersen and Peter Laxalt use the space, but we couldn't get past the receptionists, who, for some reason, didn't seem too freaked-out when we started talking about the CIA, torture, and mysterious aviation companies. Stymied, we placed a call to the DC headquarters of the Paul Laxalt Group, where we reached an employee named Tom Lorranger, who told us, "We don't have an of-

fice in Reno... I don't think Peter is working for us any more."

Later, we called the office at 245 East Liberty one last time. The receptionist said we had indeed reached the Paul Laxalt Group, but, unfortunately, Peter Laxalt wasn't available. She took a message; he never called back.

At the ACLU, Watt admitted he's still piecing together the Keeler and Tate puzzle, but he feels certain the firm is simply Langley's latest ruse. "If I were a resident of Reno and I knew a local company had a role in human rights abuses, I wouldn't be overly happy about it," he said, adding that by his tally, at least 150 people have been the victims of extraordinary renditions.

One thing is clear: FAA flight logs reveal the plane, which now bears a new number, is still flying, taking off regularly from a North Carolina airfield that the *New York Times* has linked to the CIA.

• • •

We spent the night at the El Dorado, a garish hotel-casino that happens to have cheap rooms and wireless Internet access. Now, generally speaking, we're not big on gambling, but we were in Reno, and in Reno gambling is practically a civic responsibility, so we decided to examine the odds.

Perhaps this is all just strange coincidence — what appears to be a CIA shell company operating out of the office of Peter Laxalt, brother to a big-time Washington powerbroker who counted as his friend a notorious spymaster and former head of the agency. Maybe Keeler and Tate is a thoroughly legit outfit.

But we seriously doubt it. When you walk into a situation this spooky, there's only one way to place your bet. ♦

E-mail A.C. Thompson at acthompson@hushmail.com and Trevor Paglen at tpaglen@berkeley.edu.

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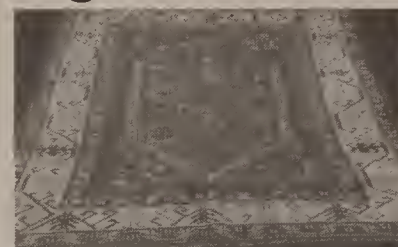
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12/15 : Good Vibrations, Polk : 5pm-7pm
12/17 : Good Vibrations, Valencia : 12pm-2pm.



Modern African times

Wednesday, Dec. 14, see *Tableau Ferraille*, a film capturing the urban life of Dakar residents, as part of the "African Metropolis" series, which aims to dispel stereotypes of Africans as impoverished rural people. 7:30 p.m., Yerba Buena Center for the Arts, 701 Mission, SF. \$7, \$5 for students and seniors. (415) 978-2787, www.ybca.org.

Art and peace

Thursday, Dec. 15, artists Judy Gussmann and Joy Hilden discuss how to create dialogue on

the subject of the Middle East and how discussion can be used to help bring about peace, as part of the series "Justice Matters: Artists Consider Palestine." 7 p.m., Berkeley Art Center, 1275 Walnut, Berk. Free. (510) 644-6893, www.berkeleyartcenter.org.

Groovy activists

Thursday, Dec. 15, two of the Bay Area's most notorious '60s rabble-rousers, Wavy Gravy and Diamond Dave Whitaker, talk about how they became involved in countercultural movements, at the latest installment of the

monthly series "So How'd You Become an Activist?" 7 p.m., New College of California, 777 Valencia, SF. \$5, \$3 for students. (415) 927-1645.

Racial justice party

Thursday, Dec. 15, join the Center for Third World Organizing for its annual year-end party, with performances by rapper Jus Rhyme, poet Leroy Moore, DH Soul Selecta, and others. 8 p.m., 1218 E. 21st St., Oakl. \$10 suggested donation. (510) 533-7583, ext. 21.

Save local animals

Thursday, Dec. 15, learn about efforts to pass a resolution through the Berkeley City Council that could protect endangered species, at a slide show and discussion. 7-9 p.m., Ecology Center, 2530 San Pablo, Berk. Free. (510) 548-2220, ext. 233, www.ecologycenter.org.

Shut it down

Thursday, Dec. 15, demand Pacific Gas and Electric Co. finally close the polluting Hunters Point power plant, at a protest and rally organized by Greenaction for Health and Envi-

ronmental Justice. Hold the wasteful power company to the next planned closure date, in March 2006. 4:30-6:30 p.m., PG&E headquarters, 77 Beale, SF. (415) 248-5010.

Protect sex workers

Thursday, Dec. 15-Saturday, Dec. 17, attend a community discussion, a memorial for slain sex workers, a panel discussion on how to end violence and discrimination against sex workers, and a vigil, all part of the International Day to End Violence Against Sex Workers, which has expanded this year to three days and takes place in 30 cities worldwide. *Memorial and community discussion* Thurs/15, 6:30-8:30 p.m., Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk; *panel* Sat/17, 10 a.m.-2 p.m., YWCA, 1515 Webster, Oakl.; *vigil at dusk*, Civic Center Plaza, Grove and Polk, SF. (415) 341-7656. To volunteer or donate, e-mail robyn@swop-usa.org, kelly@swop-usa.org.

Art at City Hall

Friday, Dec. 16, Sup. Ross Mirkarimi invites you to attend his regular art opening, this month exhibiting work by District 5 children from neighborhood youth groups Raising the Standard, Fulton Street Neighborhood Fair, and John Muir Community Learning Garden. 5-8 p.m., City Hall, 1 Dr. Carlton B. Goodlett Pl., Room 282. Free. (415) 554-7630.

Wal-Mart doc

Friday, Dec. 16, find out just how much Wal-Mart costs taxpayers in public welfare funds for employees, business-tax breaks, and depleted property values at a screening of *Wal-Mart: The High Cost of Low Price*, an informative and harrowing documentary of the Wal-Martization of the country. 7 p.m., Berkeley Fellowship of Unitarian Universalists, R.E. Building, second floor, 1606 Bonita, Berk. \$10 sliding scale. (510) 410-0638.

Ecology Center benefit

Saturday, Dec. 17, help raise money for the Ecology Center by shopping at the Berkeley Farmers Market Crafts Fair, which features local jewelers, textile makers, potters, and other crafters. Musicians perform all day, and the Farmers Market serves organic meals. 10 a.m.-4 p.m., MLK Jr. Civic Center Park, Center and MLK Jr. Way. (510) 548-3333, www.ecologycenter.org.

Korean strike forum

Sunday, Dec. 18, watch a video about the nine-day general strike held by the Korean Confederation of Trade Unions in protest of part-time jobs without benefits, and discuss the ramifications during a forum organized by the Bay Area Labor Action Coalition. 3 p.m., Fellowship of Humanity, 390 27th St., Oakl. \$3 donation requested. (415) 867-0628, www.laboraction.org.

Support live music

Monday, Dec. 19, attend a rally (organized by the Live Music Task Force) prior to a matinee performance of the Oakland Ballet's *Nutcracker*, which will be performed to prerecorded music, in order to draw attention to the decline in use of live musical accompaniment for performances. 12:30 p.m.-2 p.m., Paramount Theatre, 2025 Broadway, Oakl. (415) 575-0777, ext. 308; www.livemusictaskforce.org.

Media critic talk

Tuesday, Dec. 20, author Lila Raviva discusses her book *The Language of Empire*, Abu Ghraib and the American Media (Monthly Review Press). 7 p.m., Niebyl-Proctor Marxist Library, 6501 Telegraph, Oakl. (510) 658-1448, www.newsandletters.org.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

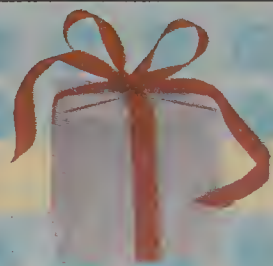
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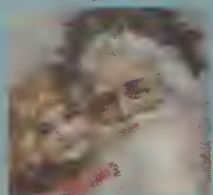




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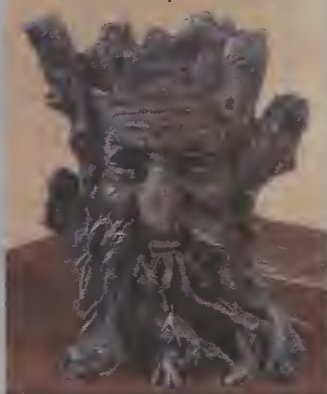
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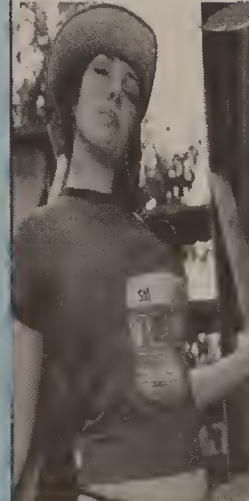
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NEIGHBORHOOD BUSINESS

Secondhand news

Label-conscious shoppers, say hello to bargains at Goodbyes and the Designer Consigner. *By Brigid Gaffikin*

For the past five years, Sheri Katz has enjoyed perusing the stock of used clothing at Goodbyes (3483 Sacramento, SF. 415-674-0151) in search of hidden treasures. Her best discovery was difficult-to-find knitwear by Irish designer Lainey Keogh. But Katz is equally thrilled by more mainstream designer labels here, like Chanel. "The prices are right. They keep it real," she said during a recent visit to the shop.

Just down the street at the Designer Consigner (3525 Sacramento, SF. 415-440-8664), a regular customer said excitedly, "I've found my body-double here," — meaning someone who's her exact size is consigning regularly to the store.

She was there on a sunny fall day with a friend from New York, who busily admired the fit of a sleek black Gucci jacket in one of the store's huge, gold-framed mirrors. Having worked in retail, this customer (who wouldn't give her name for fear of competition from her same-size friends) is picky about where she shops, and this second-hand store meets her high standards. "The clothes are clean, the staff terrific," she attested.

As it turns out, when it comes to clothing, the well-heeled are champion recyclers. And at stores like Goodbyes and the Designer Consigner, thrifty shoppers can save between 50 and 80 percent off retail prices for choice designer outfits once worn by consigners who paid full price.

Goodbyes, a Presidio Heights fixture for around 15 years, has three outlets along a busy block of Sacramento Street. The women's store is bursting at the seams: Close to 50 racks of clothing jostle for space, and almost every shelf and cabinet displays accessories like bags, socks, scarves, and jewelry.

There are always at least six racks of designer labels, according to owner Margaret Hensley. But on a recent visit, there were at least twice as many. Pants by Burberry, Marc Jacobs, and Dolce and Gabbana were \$42, \$68, and \$89, respectively, less than Banana Republic prices for clothes that retail for as much as six times more.

Hensley, a 30-year veteran of the used clothing business, was surprised when asked about a generous rack of Chanel at the front of the store. This sort of consignment, of labels that retail at outrageous prices, is quite routine, she explained. Many sellers regularly rotate their wardrobes and bring their "old" outfits to Goodbyes. Other clothes are brought in by people who work in retail outlets like Saks, Neiman Marcus, and designer boutiques.



Ready to wear: Brenda Alessandria, co-owner of the Designer Consigner, fills the racks at her shop's Presidio Heights location.

Because they have to wear the current season's clothes, they consign barely used items several times a year.

Women's shoes at Goodbyes are an extraordinary world of their own: Rows of Salvatore Ferragamo and Gucci line the changing room at the back of the store, some in such good shape it seems they've been discarded accidentally. Most shoes there, like Miu Miu and Prada, are in great condition and cost between \$65 and \$130.

The Goodbyes men's store (3464 Sacramento, SF. 415-346-6388) is much smaller than the women's store but just as jammed, albeit with a more exclusively designer selection. In late October, suits by Paul Smith and Ermenegildo Zegna were each \$266.25, roughly a quarter their typical retail price. Although most men's shoes were more obviously worn than the women's, a virtually new pair of chocolate brown suede Hermès loafers was a (relative) bargain at \$190.

Hensley organizes the stock in each Goodbyes store with a sharp eye. Anything that lingers more than 30 days is whisked to a markdown Goodbyes store (3462 Sacramento, SF. 415-346-6388) and its price cut by 25 percent.

The other branch of the Designer Consigner (563 Sutter, SF. 415-362-3793) could easily be mistaken for one of downtown's sleek, high-end boutiques. Brenda Alessandria and business partner Cheryl Lund know what they're doing, having worked in high-end retail before founding the store, nine years ago.

Though both branches emphasize designer brands, each is also dotted with more mainstream labels like Ann Taylor. "We try to boutique it," Alessandria says. Unbelievably, a Louis Vuitton peach silk blouse was priced at \$90, and a rust-colored wool Prada pantsuit at \$395.

Nothing's perfect, of course. Anyone with a flush closet can consign clothes, so alongside the Prada and Gucci in these stores hang slick but not-so-young designer labels like St. John and Jaeger as well as the somewhat bizarre, like a bright orange, double-breasted Escada skirt suit. But in the world of used clothing, this is surely the whole point. ♦

Brigid Gaffikin is a Bay Area writer who hates shopping but loves a bargain. Contact her at brigidgaffikin@yahoo.com.

BizTips

Miserable movies There's no need to whisper during **Bad Movie Night** at the **Dark Room Theatre** (2263 Mission, SF. 415-401-7987, www.darkroomsf.com.) For five bucks you get to enjoy a guaranteed-to-be-painful movie, free popcorn, banjo-playing, and the commentary of selected hosts. Upcoming Sunday night screenings include *It's a Wonderful Life*, on Dec. 18, *Gigli*, on Jan. 15, and *Bad Porn Night*, exact selection TBA, on Jan. 29. Guests are encouraged to yell at the screen and BYOB. (Kristina Peterson)

Bustling in Bernal Even on a quiet night in Bernal Heights, the recently reopened **Chaise Lounge** (309 Cortland, SF. 415-401-0952) is packed for the Wednesday Ladies' Night crush. Bar manager **Dre Pino** describes the former Charlie's Club as "a new hotspot that is lesbian friendly" and also welcoming of pets at times. Enjoy good, long weekday happy hours from 5 to 8 p.m. (Peterson)

Got a tip? E-mail biztips@sfbg.com.

techsploitationby annalee newitz

Maui drowning?

I can see why they colonized this place," Jesse says to me as we watch the sun setting over the tropical Pacific. "It's just so pretty."

I mull this over as the people around us — all Westerners, mostly speaking English — start drifting back to their cars from the grassy lookout where we're drowning in orange light. I've been swimming in the tidewaters so much the past few days that whenever I sit down, I get this phantom tide feeling and sway slightly back and forth.

We're in the Hawaiian Islands, on a figure eight-shaped landmass called Maui — you may have heard of it. Annexed by the United States back in 1900, it became a state in 1959. A lot of land on Maui is controlled by two companies with quaint, colonial, we-steal-raw-materials names: Maui Land and Pineapple and Hawaiian Commercial and Sugar. The former is mostly a land developer these days (there's a lot of money to be made building resorts here), while the latter still oversees vast sugarcane farms and the incredibly stinky Pu'unene sugar mill.

HC&S also uses a huge amount of the water on the island, which has become a problem of late, owing to droughts and a growing human population. When these companies were first setting up shop here, about 100 years ago, the island's main source of income was hardly tourism. But it is now, which is why Jesse and I were able to return from our sunset adventure to a freshly built condo in Kihei, one of the island's most rapidly developing areas. It's also why Maui Land and Pineapple is less interested in tasty fruits than it is in creating creepy pseudo-eco resorts like Kapalua.

Located on the mostly uninhabited northern tip of the island, Kapalua is all golf courses, four-star hotels, condos, and neatly trimmed "natural areas." After we drove the jagged road around the eastern island to reach it, past stacks of volcanic rocks and a few working-class towns, Kapalua was like an alien infestation of suburban wealth. It's the sort of spot that reminds you of the evil side of ecotourism: The wild landscape is converted into something suburban and generic.

But so much about Maui tugs in the opposite direction — despite (or perhaps because of) bitter political fights about land development and water resources, the island still seems surprisingly unmolested. Sure, there are Starbucks and Costcos and SUVs filling out the parking lots at every beach. And it was only in the late 1970s that the state government officially attempted to revive its natives' cultures by creating schools and cultural programs that teach the Hawaiian language and customs. So yeah, colonialism is still alive and well here, from the dominant landowning corporations to the dominant culture.

And yet something else is alive here too: a culture of eco-preservationism the likes of which I've never seen anywhere else in the United States. I'm a city kind of person, so I'm perpetually astounded by the extent to which tourism has not yet eroded the wildlife here. I grew up in a region of southern California whose seaside beauty should rival Hawai'i's, but doesn't. The beaches are polluted, and the seaside towns are caked in garbage. Growing up, I thought beach towns were places to score pot and play games. They were hardly for communing with nature — whatever the hell that might be.

Here on Maui, nature can still be found, despite human intervention. But the next few years could usher in profound changes. The Maui County Council is pretty cozy with Maui Land and Pineapple, and that might mean relaxed regulations on development. More people are moving here from the US mainland, squeezing out local native culture and sucking up the already depleted freshwater. Unfortunately, many developers believe tourists want malls and housing developments that look like what they have "back home." So the trend, especially in Kihei, is toward suburbanization.

But it doesn't have to be this way. Groups like Maui Tomorrow, which pushes for affordable housing and eco-friendly land use, are working to keep Maui the way it is. What I hope is that the island's local government will realize it will continue to make money on tourism if natural spaces are preserved as they are — and not turned into Kapalua-like monstrosities. Tourists, the island's bread and butter, don't want McDonald's — they want to play with sea turtles and eat local fish.

I'm about to watch another sunset on an unpolluted south Maui beach. I hope people in 300 years will see the same view. ❖

Annalee Newitz (nosugarplease@techsploitation.com) is a surly media nerd who likes the striped fish almost as much as the polka-dotted ones, but not quite. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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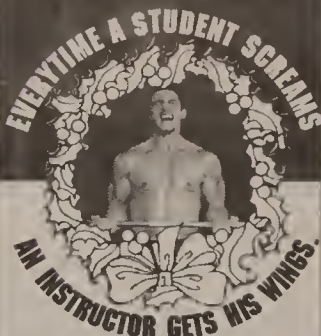
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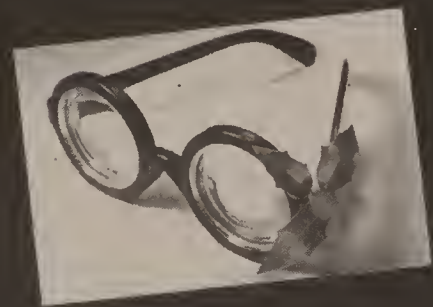
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- Replace Spark Plugs*
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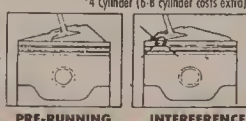
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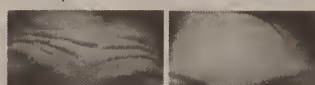
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alt.sex.column by andrea nemerson

Blow me down

Dear Andrea:

I have a coworker who claims she reaches orgasm on a regular basis while performing oral sex on her husband. They don't have intercourse very often — and when they do he prefers rear-entry, which she says does nothing for her. I find it very difficult to believe she reaches orgasms simply by performing oral sex on him. Is it physically possible? She claims she doesn't touch herself while performing oral sex nor does he touch her. Please clear this up for me.

Love,
Curious, or maybe Jealous

Dear Maybe:

I can't explain this physiologically in any very persuasive manner except to say that there are people, many of them women, who can orgasm with no physical stimulation whatsoever. I think it's far more likely that she is one of these than that she has such incredibly sexually responsive oral mucosa that the faintest glancing graze of penis across her lips and tongue can send her off. They did make a movie about that, you know (well, OK, the even less believable premise there was that the woman's clitoris was in her throat — deep in her throat, if you follow me). The physical stimulation gained by giving a blow job is not going to get anyone off, but it is possible that the Vulcan mind-meld a motivated blower can sometimes form with a particular blowee might be powerful enough to get the job done.

I wouldn't waste too much jealousy on this particular coworker, though, since her sex life actually sounds a little tiny bit grim to me. Yes, it's extremely nice that she can come from giving him head, but if you really think about it, she'd better come from giving him head, since there really isn't much else going on for her there. They have rare, unsatisfactory intercourse, which he insists on performing in a fashion that leaves her cold, and he doesn't seem much interested in doing anything else that might directly benefit her, at least in bed. So, either she has managed a really spectacular feat of mind over matter in order to salvage her sex life (and, perhaps, her marriage), or she's lying. Why a mere officemate would go out of her way either to inform you that she's capable of a peculiar, though certainly useful, sexual stunt, or to waste your time and her own by making up such a thing, I can't imagine.

Love,
Andrea

Dear Andrea:

I have this very powerful desire to watch my woman give oral to, and have intercourse with, another man. It's what turns me on more than anything. She finally says she'll go through with it (if she's drunk enough), but I feel unhealthy and bad about thinking about it so much. Is this somewhat normal, and should we really go through with it? I'm afraid if we don't ever go through with it, I'll never stop thinking about it. Any advice would be great!

Love,
Dreamer

Dear Dream:

OK, then, my advice is don't, at least not yet. It's not that I'm against threesomes or voyeurism or pretty much any other consensual act no matter how (dis)tasteful; it's that it took her such a long time to come around to agreeing to this, and she's unwilling to try it sober. This does not raise a red flag for you? It does for me, and that's what I'm here for. In fact, now that I think about it, I spot another one: You yourself admit to feeling guilty for dwelling on this so much. You guys are a mess. You're two messes. Don't mess with this until you're less so.

There's also the question of logistics. If life were a porno, this sort of thing would be easy: Some guy would show up and your wife could blow him, or your wife (girlfriend, whatever) could be blowing him when you showed up. Either way, Some Guy would be able to fulfill his duty and go away, and you would be left with nothing but a beautiful memory. But, as you are (I hope) aware, life is not a porno, and guys who get to do your girlfriend have a way of hanging around afterward, making themselves unwelcome. If this does not strike you as problematic, then I suppose you could forge ahead, but for me, the combination of your guilt, your girlfriend's stated need to blot out her own consciousness in order to fulfill your fantasy, and the unpredictable nature of guys who show up to do your girlfriend all militate against it.

My advice? Get a video camera. And a wig. Or wait until such a time as both of you are able to say, without fear or shame or anticipation of regret, "Let's do it!"

Love,
Andrea ❖

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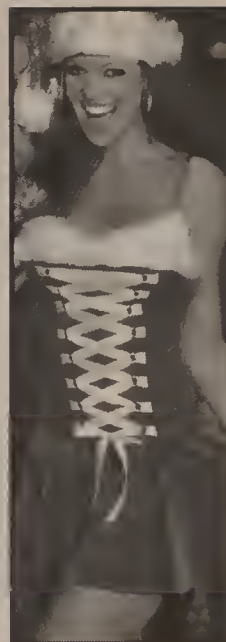
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FOOD & DRINK

Cook's night out

By Paul Reidinger

It was the night before Thanksgiving, and the chef — *cook*, maybe, is the better, the pomp-free term — was in no condition to do any cooking, though he was not yet drunk. The previous several days had been filled with unglamorous prep work, from planning and provisioning to roasting, peeling, chopping, and pureeing (with interludes of knife-sharpening), and the morrow promised, after a few hours' false peace in the morning, to be the usual unnerving experience of trying to make sure everything turned out right, at the right time, while keeping the guests amused and regaled. Champagne, of course, helps in all these respects. It is to a party what WD-40 is to squeaky household devices; applied liberally and not too discriminately, it helps troubles go away, or at least pipe down for a while.

But . . . the night before. The refrigerator is engorged and nonnavigable, and the cook has earned a moment of respite: of being served food made by somebody else, without having to think about it. It would be the greatest kindness if those fated to cook holiday meals for large groups were themselves cooked for, the night before or the night after (or maybe *not* the night after, since that is the hour of contrition and leftovers) by other cooks graced by fate to be guests at some holiday shindig or other. Sometimes this must happen. But it has never happened to me, which means we go to Plan B: a restaurant.

(Intermezzo: Why is there no restaurant called Plan B?)

It is a fact that sometimes we go to

restaurants not to marvel at the ambience or the presentation, not to assess the buzz, or the chicness of the shoes fitted to the other patrons, but just to eat. In these situations, we wish to be coddled, not wowed; we want to be seated without fuss, be served decent food in a timely manner, and be presented with a bill we can think about later while still falling happily asleep. It is a fact, too, that this city, like all cities, is full of unpretentious restaurants that satisfy these criteria, and this is the story of a few of them and the indispensable role they play as safe havens in the holiday season, a hectic romp of parties and outings and commitments in which plans tend to snap like twigs in a windy winter storm and alternative plans are made up on the spot.

• • •

Thanh Tam II, an unassuming Vietnamese-Chinese place, can be found on the magical block of Valencia between 16th and 17th Streets, home now to the much-expanded and grandified Limon as well as to a new new-Mission spot we popped into the night before Thanksgiving and found half empty — usually not the worst scenario for last-minute, spur-of-the-moment, without-reservations types, since, if all else fails, you can generally set up at the bar. But not this time; there would be a wait, said the host, blah blah blah. There was no wait at all at Thanh Tam, where we were swiftly being seated about a minute after walking out of the fancier place and were being brought plates of food not too many minutes after that.

When the items on a menu are num-



GUARDIAN ILLUSTRATION BY JEFF DREW

Service: attentive, fast but not rushed. Water glasses regularly refilled. Alcohol not pushed. Decor: modest but fresh, and the noise level low enough for easy conversation. Bill: well under \$50 for two people, including tax, tip, and a giant beer hogged by one of said people. (Guess which.) We left renewed and happy, and the Thanksgiving dinner turned out all right, which in the circumstances is the highest praise I can give.

• • •

Señor Peppers sounds like a network TV show about a well-meaning high-school basketball coach in an East LA barrio: a White Shadow who speaks Spanish. And maybe there is such a show; we would have to watch network TV to find out. But the phrase has also been bestowed on a newish Mexican restaurant in the Civic Center, which opened over the summer in a rather vast space previously occupied by International Noodle House and, before that, by Lyons, a slightly less famous version of Denny's.

The corporate feel at Señor Peppers is still strong, as we noticed on a recent noontime pop-in. Apart from a few cosmetic tinkering, the look hasn't changed much from previous occupancies. There are still lots of booths trimmed in Naugahyde, menus embossed in plastic, cheap desserts, and a cheerful presence to greet you at the door.

The food, on the other hand, having leaped from Main Street, USA (during the Lyons regime), to various points in Asia (during the INH run), has now returned to North America. It is Mexican, but it is Main Street, USA, Mexican, Mexican for gringo mall rats — and this means, mainly, a light hand indeed on the spicing. Despite the saucy name, Señor Peppers serves it up pretty mild, and while you're not likely to come away from eating there with a tremendous sense of excitement, neither will you have a stomachache from putting away one too many pickled jalapeños.

Lunch specials (\$6.25) include plenty

bered and the numbers run well into the triple digits, you can be fairly certain that the kitchen's ethos is workmanlike rather than whimsical, and so it is, pretty much, at Thanh Tam. Which is not to say there isn't an interesting wrinkle here and there, such as the brief deep-frying given the more typically pan-fried pot stickers (\$4.50 for six) — the dip in the deep fryer lending them a pastrylike flakiness — or the mixed seafood and stalks of baby bok choy added to keep the wontons company in the seafood wonton noodle soup (\$5.95): a meal in itself, really, and sur-

prisingly so, if wonton soup makes you think of lumpy consommé, a sheet of golden broth with a few dumplings floating in it like refuse.

But most of the pitches are right down the middle. Spicy chicken with lemongrass noodles (\$5.95) was a gigantic bowl of the advertised ingredients layered with plenty of shredded iceberg lettuce and served with nuoc mam on the side, while eggplant with spicy basil sauce (\$5.50) featured a deep, rich hoisin-based sauce that stirred fond memories of mu shu pork from meatier days of yore.

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of ballast in the form of Spanish rice, refried beans, and lettuce, plus a choice from among such familiar faces as tamales, tostadas, burritos, and quesadillas (most of which offer a further choice of meat). The kitchen, at least for lunch, turns stuff out fast; we had barely dug into the decent guacamole (\$4.95) from the decent basket of chips when the main courses arrived. Señor Peppers might be a little short on spice, but he's got plenty of speed — good wheels, as coaches like to say.

Seafood buffet time at Bay Fung Tong Seafood Tea House, most of whose plain tables seat at least a dozen people. We arrived at dusk on a Sunday evening to find the just-opened dining room cold as a meat locker. Hot tea soon arrived; a nice touch. Parking enforcement showed up soon after, sending several agitated people out the door to plug their meters. Then came the food, beginning with a milky soup we could not identify, proceeding to small, bony sturgeon steaks in ginger sauce, some kind of steamed chicken with repulsive, morgue-white skin though a not-bad sour flavor, wide belts of batter-fried pork that would have sent Homer Simpson into transports, a decent noodle dish, with Chinese sausage, in need only of some soy sauce, a plate of stir-fried Chinese broccoli, a passel of overcooked, head-on prawns we could scarcely shuck because the flesh had turned gluey, and a few other things that got lost in all the arrivals and blended into other things. It was like being at baggage claim 15 minutes after several 747s had disgorged their transoceanic passengers on the same concourse.

I had it on good authority that this place was special, and indeed it was packed with what appeared to be Chinese families, speaking with the servers in what I took to be dialects of Chinese as well as English. Yet I have seldom eaten worse — or been served more — food. Maybe this was a blessing of the perverse sort; if the food had been better, I would have eaten more of it and possibly not survived — or been able to dart to the meter if parking enforcement, moved by the holiday spirit, had decided to strike again. ❖

Thanh Tam II. 577 Valencia (at 17th St.), SF. (415) 252-1190. Nightly, 6–11 p.m. Beer and wine. MasterCard, Visa. Not noisy. Wheelchair accessible.

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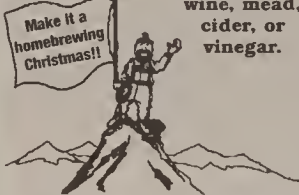
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FOOD & DRINK

cheap eats by L.E. Leone

Jung at heart

I was surprised by the number of nonreaders who responded to my "scientific study" a couple weeks ago, where I asked (in this column) that people who "never ever" even look at this column, "not even very very occasionally," e-mail me and let me know.

Just when I was sort of starting to stop believing in the Collective Unconscious! I wish Jung was still kicking, so I could share my results with him: three people.

Two of the three even intuited my new e-mail address. One admitted she scans the page to see if I happen to have anything of any nutritional value to offer that week. Cynics and skeptics will say they all peeked, but to me this whole thing is pretty much ... Santa Claus. It's like a Christmas story. Yes, Virginia, there is a Collective Unconscious! I know, because you only need one miracle, so long as you witness it firsthand and can rely on your senses.

Well, I haven't smoked anything in almost a week; I've even been drinking less than usual. And the thing is that, get this: One of the two of the three alleged non-readers implied in his letter that I should be "put out to pasture."

Which proves he really doesn't read me anymore, or he'd know that I have been "out to pasture" for a long time now. What's my favorite thing in the world to do these days?

CHORUS OF CHEAP EATS READERS: Scratch around outside with the chickens!

That's right, when I'm not eating (which I still do at a table) or shitting (which I still do in a toilet) or taking a bath (which ... well, I do occasionally take dust baths, but generally I still use the tub). And I still play people sports on weekends. But other than that, as you know, my waking hours are spent hanging with the girls. Soaking up sun, when there is sun to soak. When they cluck, I sing. When they preen, I pluck. When they peck, I peck. And if that ain't "out to pasture"—

Hey, wait. Maybe he means I should start hanging with cows and sheep, instead of chickens. But that's just fear of death talking. I've already accepted the fact that, given all of the above, I'm pretty much destined to go down as the Paul Revere of avian flu in California. That's how you'll know when it arrives: I'll be the first to go down.

Speaking of which, before I blab foolishly to the bottom of the page, I wanted to wax foodish at least a little by way of saying thank you, I love you, to my three e-mailers for restoring in me a flicker of juju, just in time for the holidays. I am hereby "in the spirit!"

Szechuan Second Restaurant is a well-lit, underheated gem of a Chinese dive on Ellis between Larkin and Hyde. Me and Earl Butter walked past it between Vietnamese sandwiches a couple weeks ago, and then me and Wayway went by last week on our way to Mangosteen, and we'd have gone in, but I'd promised Earl Butter. So this time all three of us made an actual plan: Dinner! And Farino, who lives just up the street somewhere and can now kick my ass at Ping-Pong — at least outside in the dark at the Parkside — he joined us too.

We got Szechuan scallops (\$8.25). That was good and spicy, which we needed, it was so cold in there. And oniony. And delicious. There were clams with black bean sauce (\$7.75). That was great, too. Black bean sauce is always a good call, and the clams, in the shell, were big and juicy and gingery.

I also liked the bitter melon beef (\$6.25). The beef was tender and succulent, and the bitter melon ... well, it was bitter, and not particularly melony. And there was steamed tofu with shredded pork (\$5.25). I'm still trying to like tofu. It's not working.

You know how I feel about pork.

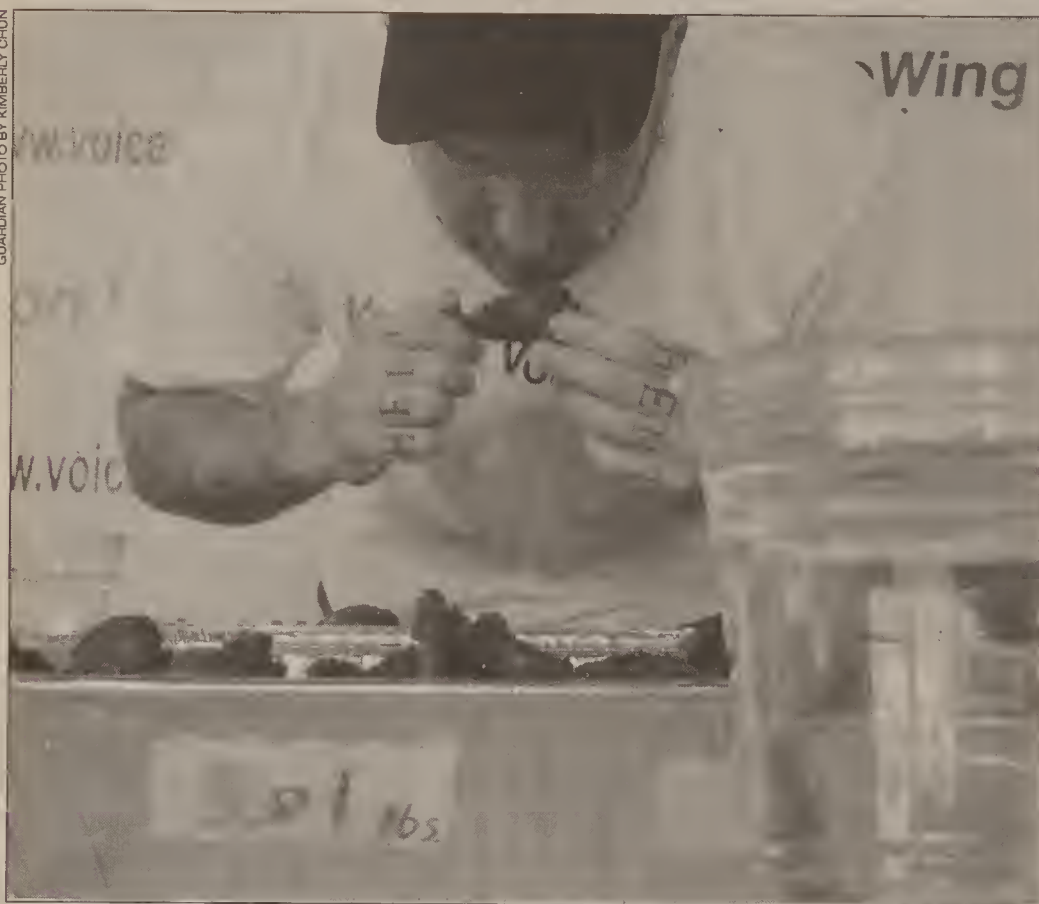
But my favorite dish of all, I think, was from the vegetable menu. It was pea sprouts with garlic (\$5.00). I don't think I've ever had pea sprouts before, and I'll bet you a lot of money that I have them again. They're a great green. Here's why: They're great, and they're green.

Pork pot stickers (\$4.25). Probably denser and fried-er than you're used to, but I liked them.

OK? Oh, and the waiterguy person didn't speak a lick of English, not even numbers. You have to point to the Chinese characters in front of what you want. Oh, and you can park there. There's a parking lot! In the Tenderloin! OK. ❖

Szechuan Second Restaurant. 655 Ellis (at Larkin), SF. (415) 346-2823. Daily: 11 a.m. — 9:30 p.m. Takeout available. MasterCard, Visa. Beer. Wheelchair accessible.

E-mail L.E. Leone at le_chicken_farmer@yahoo.com.



Winging it: The candid camera captures our intrepid writer in a moment of competitive consumption — of buffalo wings.

The wing nuts

A writer eats to win — and lives to tell. *By Duncan Scott Davidson*

Eating as a sport, and gluttony in general, seems to be an American, specifically Ugly American, kind of thing. You know, the whole idea that as a nation we're addicted to our diversions and sensual pleasures; that we're paradoxically food wasters and piggy at the same time. A constant stream of *Super Size Me*-style news reports features anonymous and enormous dimpled asses surreptitiously filmed as they waddle from the funnel cake to the pork-chop-on-a-stick stands at state fairs: "America's Weight Epidemic!" When I visited the Cu Chi tunnels, in Vietnam, the tour guide thought the reason America didn't win the war was because all US soldiers wanted to do was eat cheeseburgers and drink Tiger beer.

But peek behind the grease-streaked headlines of competitive eating, and you'll find people like Takero "the Tsunami" Kobayashi, a 27-year-old Japanese man, ranked number one in the world through such seemingly incomprehensible gastronomic feats as eating 17.7 pounds of cow brains in 15 minutes, or 53 1/2

Nathan's hot dogs in 12 minutes. In addition to not being American, or particularly ugly, Kobayashi only weighs 132 pounds. Intrigued by the prospect of face-stuffing as a sport, I arrived just before 11 in the morning on a recent Saturday at Knuckles Sports Bar, in North Point, for a buffalo wing-eating contest. Not only was I going to get to interview top American eaters "Cookie" Jarvis and Rich "the Locust" LeFevre, but I would also, by participating, be entering the cloistered world of gurgitators, a word that, if you inspect it closely, is syllabically similar to *gladiator* but appropriately more guttural.

Actually, I was already semipro: Years before I'd bilked my roommate for \$5 by eating a sandwich that consisted of a pork steak and sautéed onions, tomatoes, and mushrooms crammed into half a loaf of hollowed-out French bread. "There is no way in hell you're going to eat all that," he said. He was right: I'd been planning on eating half and saving the rest for later. Not being one to back down from a challenge, however, I told him

to lay a fiver on it and we'd see what was what. Now, as I ran out in front of the crowd of dazed onlookers in shirts with the Golden Gate Bridge, wondering why they could no longer hear the 'Bama game, I thrust my fist in the air, stared defiantly at the paramedics, did a couple quick Ali-style shuffle steps and vowed that I was in it to win it.

I sat down in front of a Saran-wrapped aluminum tub of wings — actually, for ease of gurgitation, just the "drumette" part of the wing — and began filling plastic cups with lubricant ... er, water. I don't eat breakfast as a rule, and I'd missed dinner the night before. As the crowd counted down from 10, I tried to block out the idiocy of the whole thing and focus on attaining the meditative state of a competitor. I was, after all, both a BMX- and downhill-mountain-bike racer, and jamming myself with chicken bits was no stupider than hucking myself down the side of mountain on a bicycle.

One! For the first few seconds, it was a relief to get some food in my

stomach. I jammed the wings into my mouth and ate around them, corn-on-the-cob style, a technique I'd cribbed from the Locust during my interview with him. They weren't all that hot, either in terms of temperature or spiciness, and sauce-wise, they were nearly dry. I've had many a conversation with my home-boy Ben as to the difference between a hot wing and a buffalo wing, which he claims lies in the fact that a hot wing is spicy to the edge of pain whereas a buffalo wing focuses on tanginess. The Knuckles wings were neither hot wings nor buffalo wings. What they were was as salty as Spam and just deep-fried enough to make my jaw ache like I'd been giving the gift of cunnilingus for hours. Half a minute in, I was decidedly not hungry. A minute and a half in, the rhythm of the bare bones hitting my empty tray was becoming increasingly staccato. Two minutes in, and I was sure the people all the way toward the door could hear me mentally cursing myself.

My goal became to clear one tray. I focused on this. A quarter of the way through, I heard the MC announce that Cookie and the Locust had already moved on to their second. As I heard the last 30 seconds being counted down, I finally saw the greasy bottom of my tray, wingless. I grabbed a drumette or two from the next pan and did the "chipmunk," the famous technique of stuffing one's mouth at the final seconds with food to be swallowed later. Truthfully, though, I no longer thought of the chicken as food in any way. I may have well have been chipmunking away fiberglass insulation like a Conehead. "Never again," I told myself as the buzzer rang and two UC Berkeley math nerds ran about weighing tins of chicken carnage to subtract from the initial, bones-and-all weight of three pounds a tray.

The result? Jarvis and LeFevre tied with 4.92 pounds of chicken meat each. It's no 17 pounds of cow brains, but there's some chewing involved here. (Kobayashi, Cookie tells me later, "doesn't do bones. Soft items only.") Which brought about a sudden-death, one-minute overtime, wherein they tied — again — with about a pound of wing meat each. Which brought on, you guessed it, *double sudden-death overtime!* Having ingested less than half of what these guys ate in the first 10 minutes, a mere 1.97 pounds, I felt for them. I mean, don't cry for me, Argentina — I felt worse for myself. I'm six feet tall and weigh 200 and change, and stuffing down two pounds of salty, jaw-straining poultry in 10 minutes made me feel pretty miserable. I couldn't see how the \$1,500 for first place was worth suffering through a third round.

Competitive eating takes some-

thing sensually pleasurable and makes it painful. It's like men who claim they'd love to be porn stars. When you've got 20 guys with cameras and lights around you and someone's telling you to ejaculate on command, well, it might be different. Competitive eating is a sport on par with gang-bang competitions. On Dec. 28, 1999, Sabrina Johnson had sex with 2,000 men. Certainly a more athletic record than eating a tenth of your body weight in chili, but nonetheless, a similar confusion of aesthetics. It's not about enjoying the moment anymore, but about the relief of getting through it, coupled with the pride, verging on hubris, of making your body do something against its better judgment.

"Master, why do you keep hitting yourself in the head?"

"Because it feels so good when I stop."

Just one more wing. One more rice ball, one more cannoli, one more Spam loaf or cow brain.... William Blake said, "The path of excess leads to the palace of wisdom." From my angle, the path of excess leads to the barren salt flats of anhedonia: "the absence of pleasure or the ability to experience it." It's like when your dad catches you smoking and makes you smoke the whole pack. Somewhere after butt number 10 and before vomiting, Marlboro just doesn't seem like flavor country anymore. After taking pleasure to the point of pain, after turning sensuality into a contest, the meaning is changed.

"Everybody eats every day, and we know to stop before we're full," triathlete Chris Coble tells me after the contest. He placed third. "And in this, you're full a minute and a half into it. You push yourself past what's reasonable. It's ingrained in society that we should push past the pain to be our best." Coble makes a crucial point: In sports, we're taught that overcoming pain is honorable. If American gluttony and wastefulness is the red herring issue in competitive eating, the real issue might be admiration of an unhealthy masochism in the name of competition. Perhaps it is this tendency to take pain and soldier ahead in the face of abdominal agony, the possibility of stomach rupture, and the two paramedics in the front row, that makes competitive eating a true sport. (And, based on the same somewhat disturbing criterion, with different rupture risks, the same could be said for gang-bang competitions.)

"But are competitive eaters *athletes*?" I ask Coble, who himself clearly identifies as an athlete, but based on swimming, running, and bike racing, not speed eating. He pauses, squints into the sunny courtyard outside the window of Knuckles.

"I'd say they're gurgitators." ❖

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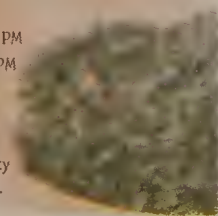
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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
€ less than \$7 per entrée
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\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah (at Ninth Ave.), SF 661-7755. Vietnamese, L/D, \$\$, AE/MC/V.

Recently reviewed

Jimisan brings a stylish and value-conscious sushi option to the Ninth Avenue restaurant row. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave. (at Judah), SF 564-8989. Japanese/sushi, L/D, \$, AE/DS/MC/V.
O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233 Polk (at Sutter), SF 928-1233. California/Irish, BR/L/D, \$\$, AE/DS/MC/V.
Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 582 Sutter (at Mason), SF 433-5525. Middle Eastern, B/L/D, \$, AE/DC/DS/MC/V.

On the cheap: non-Mission Mexican

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg. #44, SF 399-0814. Mexican, B/L/D, €, AE/MC/V.
Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (PR, 9/01) 943 Columbus (at Lombard), SF 928-5404. Mexican, L/D, €, AE/MC/V.
Tia Margarita is an old-style Mexican restaurant with big servings and big flavor. Go hungry. (PR, 4/03) 300 19th Ave. (at Clement), SF 752-9274. Mexican, D, \$, MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place—a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (Staff)

44 Campton Pl. (at Stockton), SF 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.
Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (Staff) 2 New Montgomery (at Market), SF 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.
Plouf Mussels 10 ways—need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. Lots of outdoor seating reinforces the French-café feel. (Staff) 40 Belden Pl. (at Bush), SF 986-6491. French, L/D, \$\$, AE/MC/V.

North Beach, Chinatown

Enrico's Sidewalk Cafe remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), SF 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.
Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), SF 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Rose Pistol cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons—along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus (at Green), SF 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.
Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (Staff) 1707 Powell (at Union), SF 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

Big Nate's Barbecue is pretty stark inside—mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (Staff) 1665 Folsom (at 12th St.), SF 861-4242. Barbecue, L/D, \$, MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frites are superior. (PR, 7/04) 570 Fourth St. (at Brannan), SF 543-0573. French/Basque, L/D, \$\$, AE/MC/V.

Hawthorne Lane comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutedly elegant decor is welcoming, not stuffy. Sublime service. (Staff) 22 Hawthorne Lane (between Second and Third Sts. at Howard), SF 777-9779. California, L/D, \$\$\$, MC/V.

Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic, the housemade, the local, and the healthful—and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (PR, 4/05) 598 Second St. (at Brannan), SF 836-9239. American, L/D, \$\$\$, AE/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) California, D, \$\$, AE/MC/V.

Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare, New England-ish setting. There is a large communal table for seat-of-the-pants types or those who like their conviviality to have a faintly medieval air. (PR, 12/03) 342 Howard (at Fremont), SF 908-3900. American, L/D, \$\$, AE/MC/V.

Nob Hill, Russian Hill

Acquerello reminds us that the Italians, like the French, have a high cuisine—sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (PR, 3/05) 1722 Sacramento (at Polk), SF 567-5432. Italian, \$\$\$, D, AE/DS/MC/V.
Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk (at Green), SF 922-8100. French, L/D, \$\$, MC/V.
Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (PR, 8/03) 2323 Van Ness (at Green), SF 885-6116. Swiss, \$\$, D, AE/DC/DS/MC/V.
Ruth's Chris Steakhouse brings on the lipids in a big, big way—even the salads are well-marbled—but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (PR, 11/02) 1601 Van Ness (at California), SF 673-0557. Steak, D, \$\$\$, AE/CB/DC/DS/MC/V.

Civic Center, Tenderloin

Indigo serves up good California cuisine in a pleasantly stylish setting. A great pre-symphony choice. (Staff) 687 McAllister (at Gough), SF 673-9353. California, D, \$\$, AE/MC/V.
Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), SF 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.
Saha serves "Arabic fusion cuisine"—a blend of the Middle East and California—in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the immminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter (at Larkin), SF 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (PR, 11/03) 398 Hayes (at Gough), SF 551-1590. Southern French, B/BR/L/D, \$\$, AE/DC/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (Staff) 320 Hayes (at Franklin), SF 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough (at Oak), SF 252-1369. California, D, \$\$, AE/CB/DS/MC/V.

Zuni Cafe is one of the most celebrated—and durable—restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market (at Franklin), SF 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Le Bon Gâteau offers pastries, cakes, cookies, sandwiches, and salads in a heart-of-the-Castro setting bright with red paint and social intrigue. (PR, 6/05) 476 Castro (at 18th St.), SF 621-2767. Eclectic, B/L/D, €, MC/V.
Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu—definitely inflected with eth-

Continued on page 32

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FOOD & DRINK

Eat Here Now

From page 30

nic and vegetarian touches — that's the match of any in the city. (PR, 9/04) 4288 24th St. (at Douglass), SF, 821-7652. American, D, \$\$, AE/MC/V.

Los Flamingos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (PR, 11/04) 151 Noe (at Henry), SF 252-7450. Cuban/Mexican, BR/D, \$, AE/DC/DS/MC/V.

La Provence bestows a welcome dash of south-of-France sunshine to an often befogged city. Many fine Provençal standards, including a memorable tarte tropézienne. (PR, 9/05) 1001 Guerrero (at 22nd St.), SF, 643-4333. French, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (PR, 11/04) 1640 Haight (at Cole), SF, 861-8868. California/Middle Eastern, L/D, \$, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southern food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (PR, 4/04) 919 Divisadero (at McAllister), SF, 447-6066. American/soul, BR/L/D, \$, MC/V.

Frankie's Bohemian Cafe has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the crowd and stick with the burgers. (PR, 2/05) 1682 Divisadero (at Pine), SF, 921-4725. Czech/American, L/D, \$, AE/MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (PR, 12/04) 400 Haight (at Webster), SF, 552-8309. Indian/Pakistani, L/D, \$, MC/V.

Winterland borrows the nostalgic name of the onetime ice-skating rink cum music venue that once stood on the spot, but the food is pure — and foamy — Euro avant-garde, served to a glam crowd dressed in shades of SoMa black. For a less vertiginous experience, enjoy the bar menu. (PR, 6/05) 2101 Sutter (at Steiner), SF, 563-5025. International, D, \$\$\$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant (at 20th St.), SF, 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (PR, 2/03) 3218 Mission (at 28th St.), SF, 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Cafe Bella Vista brings a stylish touch of Catalonia to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (PR, 6/04) 2598 Harrison (at 22nd St.), SF, 641-6195. Spanish, B/BR/L/D, \$, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St. (at Guerrero), 861-3899. Italian, D, \$, MC/V.

Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (PR, 2/04) 3621 18th St. (at Guerrero), SF, 552-4055. California, D, \$\$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at

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Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), SF. 648-7600. California, D, \$\$, AE/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (Staff) 410 Cortland (at Bennington), SF. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St. (at Mission), SF. 863-3061. American, L/D, \$\$, AE/DS/MC/V.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (PR, 11/04) 2522 Mission (at 21st St.), SF. 550-9055. Mediterranean, B/L/D, \$\$, AE/DS/MC/V.

The Napper Tandy serves good Irish pub-grub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (PR, 5/04) 3200 24th St. (at South Van Ness), SF. 550-7510. Irish, L/D, \$, MC/V.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), SF. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Range recaptures the dot-com spirit of 1999 with its generically edgy postmodern look, but the food at its best is honest and spirited. The coffee-rubbed pork shoulder, a variation on mole, is a one-in-a-million dish. (PR, 9/05) 842 Valencia (at 19th St.), SF. 282-8283. California, D, \$\$, MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), SF. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (PR, 1/05) 2501 Mariposa (at Hampshire), SF. 241-9390. California, BR/L/D, \$\$, MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), SF. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. (near Guerrero), SF. 864-2288. Japanese, D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), SF. 551-7181. German, D, \$, MC/V.

Woodward's Garden defies its under-the-free-way setting with a seasonal, reasonably priced

Continued on page 34

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RESERVATIONS RECOMMENDED

FOOD & DRINK

Eat Here Now

From page 33

California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (PR, 3/05) 1700 Mission (at Duboce), SF, 621-7122. California, D, \$\$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), SF, 255-9181. Japanese/sushi, L/D, \$, MC/V. **Zante Pizza and Indian Cuisine** is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission (at Cortland), SF, 821-3949. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights, Laurel Heights

Cafe Maritime captures something of the feel of a New England seafood restaurant. Despite the touristy location, the food is honest and good. (PR, 7/04) 2417 Lombard (at Scott), SF, 885-2530. Seafood, D, \$\$, AE/DC/DS/MC/V. **Chouquet's** gives stylish little spins to all sorts of French bistro standards, and some non-standards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington (at Fillmore), SF, 359-0075. French, BR/L/D, \$\$, AE/DC/DS/MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (Staff) 2769 Lombard (at Lyon), SF, 921-4442. French, D, \$\$, AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (PR, 1/05) 3465 California (at Laurel), SF, 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Yaya deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness (at Green), SF, 440-0455. Mesopotamian, D, \$\$, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), SF, 665-0900. California, L/D, \$\$, AE/MC/V.

Mamee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food in town. (PR, 1/04) 2225 Irving (at 23rd Ave.), SF, 665-9500; 1243 Ninth Ave. (at Lincoln), SF, 731-9999. Thai, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), SF, 566-7775. Seafood, L/D, \$\$, AE/MC/V.

Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal (at 14th Ave.), SF, 753-5678. Chinese, L/D, \$, AE/MC/V.

Richmond

Assab dishes up unforgettably spicy Eritrean food, family-style, in a comfortable space near the University of San Francisco. Honey wine, for those so inclined. (PR, 9/05) 2845 Geary (at Collins), SF, 441-7083. Eritrean, L/D, \$, AE/DS/MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement (at 15th Ave.), SF, 750-9787. French, D, \$\$, AE/DC/MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (Staff) 316 Clement (at Fourth Ave.), SF, 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V. **Pizzetta 211** practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (PR, 2/04) 211 23rd Ave. (at California), SF, 379-9880. Pizza/Italian, L/D, \$.

Bayview, Hunters Point, and south

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), SF, 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under live bucks. (Staff) 4920 Third St. (at Palou), SF, 822-1818. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), SF, 642-1612. Mexican, B/L/D, \$, cash only.

Berkeley, Emeryville, and north

Cesar You'll be tempted to nibble for hours from Chez Panisse-related Cesar's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (Staff) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$, Not wheelchair accessible.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelets. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (Staff) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Il Porcellino When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (Staff) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V. ❖

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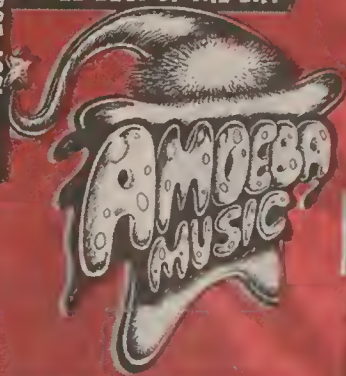
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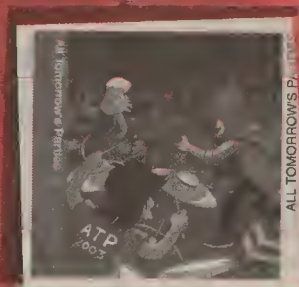
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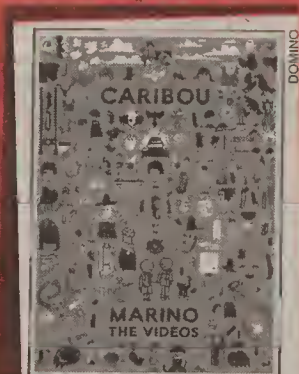
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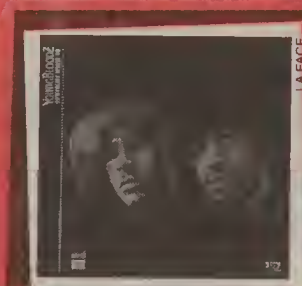
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ELISE NORDLING

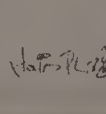
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KYLEE SWENSON OF LDQUAT SUMMED IT ALL UP: "THERE ARE A FEW PREREQUISITES THAT MAKE FOR A GREAT DJ: GOOD TASTE, GOOD TIMING AND THE WILLINGNESS TO SEEK OUT AND INVESTIGATE NEW MUSIC. ELISE HAS ALL OF THAT COMPLETELY LOCKED DOWN. EVEN THOUGH I PRETTY MUCH LIVE AND BREATHE MUSIC, ELISE IS ALWAYS TURNING ME ON TO SOME REALLY COOL BAND I PROBABLY WOULDN'T HAVE OTHERWISE DISCOVERED ON MY OWN." OUR READERS COULDN'T AGREE MORE!



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4. Winter spinnaker sailing, East Bay
5. Santino on *Project Runway*

the mix

Making out the Band

A Musical History makes us believers. By Mike McGuirk

I have this theory about people who like rock music. I think in order to be the kind of person who likes rock, you have to love the Band.

You have to know the Stones inside and out, and you have to love the Band. Everybody loves the Stones, but when you meet someone who loves the Stones *and* the Band, you know this is a person whose tastes may be trusted. If you don't like the Band, it's OK. You just don't like rock music. You like punk or new wave or something. And there is nothing, absolutely nothing, wrong with not liking rock music. Just don't come to parties at my house and request shit.

The Band has just released a box set covering practically every single recorded moment they have to offer — all the albums, a bunch of live stuff, and many song outtakes. I don't have access to the booklet that comes with *A Musical History* (Capitol), because I am writing this from some godforsaken jungle in southeast Asia. No lie. But from what I've read while looking for info to plagiarize for this article, it seems like people are shitting their pants over just the booklet, which makes me really wanna know what's in it. Actual photographic evidence of Robbie Robertson marveling at himself in the mirror? Richard Manuel's suicide note? What is in there? Tons of writing about the Band? Please, not that. It seems like when people write about the Band, they get a little, uh, what's the word... how do I say it? Totally full of ponderous, annoying shit, maybe? Yes. It's true.

People — and I do it myself — start trying to write something as deep and reverential as the Band's music itself. It's usually a bad idea (see the liner notes to *The Basement Tapes* for starters — ugh). There is something natural about the Band and their music, something that exists almost nowhere else. These are guys who could play with Jimmy Reed and have it be the right thing to do for everyone involved. They could play "Froggy Went A-Courtin'" and (a) not sound like morons and (b) reveal the side of the song that no one ever thought of: that it is a part of the very fabric of what America was when it had not only something but everything to offer the world. See? I told you I would do this.

Burnin' up

So with no booklet to go along with my listening to this box set, I can't really give any tidbits of info regarding the songs I like the most. I can recognize the first songs as being



Just chill: The Band comes in from the cold with the formidable *A Musical History*.

from *The Last Waltz*, with Ronnie Hawkins on fuck-all-these-big-stars vocals. And I think that's Reed singing on the second track, although his voice seems awfully strong for what could only have been a pretty old guy at the time. Maybe this was cut from *The Last Waltz*? Anyway, it's awesome. So is "Further on up the Road," which I think has Clapton on vocals, but I'm not sure, because it doesn't totally sound like him.

The thing here is that I've seen *The Last Waltz* many times, and I listen to the album a lot, but Robertson's guitar sounds particularly burnin' on these cuts. This is a theme throughout the first disc of this 25-disc set: Robertson's guitar playing. Every time he screeches out that precise, economic channeling of early rock 'n' roll guitar-god Mickey Baker, you can't help but forget the incredibly annoying things he's said over the years. Recently I read Bob Dylan's autobiography, *Chronicles, Volume One*, and in it he describes this period where the world is touting him as a prophet and the voice of his generation. He actually says, "Screw that." Then he's in a car with Robertson, and Robertson asks him, "Where are you gonna lead them, Bob?" So the dude was clueless — there's your proof. But, Jesus Christ, the downward spiral of his last solo on "Robbie's Blues" here is heavy, heavy shit. And the rest of the time

he adds those little rock 'n' soul phrases. No other (half-)white man plays guitar like that.

So Robbie's a great guitarist, but the other thing — the *real* thing — about this box set is that it has all this stuff from way early in the Band's career when, as a unit, they just smoked. That said, using the words *smoke*, *smoked*, or *smoking* should be illegal unless used to describe the Band when they are nailing it.

Tell me more

Much of this box set is music you should already own, but if you don't already, you can get it all done in one stop. For folks with the records, the first disc is the best Band stuff I've heard since *The Bootleg Series, Vol. 4: Bob Dylan Live, 1966: The "Royal Albert Hall Concert"* album came out, where they practically kill everyone in the room with "Tell Me, Mama."

The pre-Band songs are like blueprints for how a rhythm section, organist, and guitarist are meant to play rock 'n' roll. There is a hippie song from Rick Danko that is almost as sweet as watching him teach the Dead "Ain't No More Cane" in *Festival Express*. Then there's all the stuff the Band released when they were together, and those beautiful versions of "The Weight" and "The Night They Drove Ol' Dixie Down" from *The Last Waltz*. But right off the bat, on

the second song, they play with Reed, and it's one of those Band moments where you think you might cry. Why? I don't know. It's the Band. This happens.

Epilogue: Manuel and 'Ruben Remus'

Manuel really is the most important component of the Band. I think the reason the group's music can sometimes go right through you has more to do with Manuel and his voice than anything Robertson did.

Robertson is the guy in "Bessie Smith" — he fucks over his girl and goes off into the world and then does her the favor of coming back after he's burned all his bridges. Manuel, on the other hand, is the guy in "Ruben Remus": naive, a mark, too good-hearted for this world. Everybody's always ripping him off, and he is the guy who finds out last that his intended girl prefers some slick dude to his own plain and slow-talking self. Maybe this is a stretch; after all, I never met Manuel, but the footage of him shyly mumbling in *The Last Waltz*, the things he seems to hold back from saying (when Robertson's saying way too much), have always indicated to me that he was some kind of gentle soul. Is this corny? Yeah; whatever.

Then the dude killed himself, which is awful and speaks to the deep, deep pain he sang with. You can hear it in everything. Desperation. Listen to him giving in to his lady in "Honky Tonk" or facing the music in "Shape I'm In." There are a million band songs where Manuel's sad, baffled character comes to life.

The thing about his voice is that Manuel actually *sounds* like Ray Charles. He doesn't try to sing like him — he just sounds like him, naturally. This is important because the only other person who can really, truly bring a listener to tears is Charles. Why? I don't know. Let's just agree on this one.

I have a bootleg of Manuel playing a solo show not long before he died. It's called *Whispering Pines*. His voice is ravaged from drink and drugs, he screws up the words to some songs, and plays "Across the Great Divide" twice. Then Rick Danko shows up, and the whole show devolves into drunk dudes singing too close to the microphone. It's kind of dark. There's no answer there. It's just that Manuel was a troubled man, for sure, and his contribution sometimes gets lost in the shuffle. I just wanted to that point out. ❖



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Please read the rules thoroughly.

Contestants should enter one manuscript only. The manuscript must be the original work of the contestant; unpublished (and not under consideration for being published); typed and double-spaced on one side of 8.5- by 11-inch paper; and no longer than 2,000 words. Contestants must submit two (2) copies of the manuscript, with an entry form affixed to the back of page 1 of the first copy. Name and copyright markings must be omitted from the second copy, which will go to screeners and judges anonymously. Do not send originals; no entries will be returned. *Bay Guardian* staff members and freelancers who have contributed more than

one article since Jan. 1, 2005 are not eligible to enter. Copyright remains in the name of the author, but the *Bay Guardian* reserves the right to publish winning entries in the Feb. 22, 2006, issue of the paper and to reproduce them electronically online.

All entries must be in the *San Francisco Bay Guardian* office by 5 p.m. on Monday, Jan. 9, 2006. Winners will be notified by Feb. 15, 2006, and announced in the Feb. 22, 2006, issue.

Mail or deliver entries to:
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frequencies by josh kun

Siren song

The kid is running. The cops are chasing. Someone's been shot. That's all we know. We don't know if it's murder; we don't even know if the kid pulled the trigger or if he's just a suspect. But the cops are chasing him, all day, all week, down railway tracks, without end. "What have I done?" the kid asks. "Will you help me?" The kid begs for help, but we don't know from whom. All he wants is more speed. All he wants is to keep running.

Eddy Grant had been living in London for seven years before he wrote "Police on My Back," in 1967. The teenage Guyanese immigrant, who would soon don a blond Afro while singing "Black-Skinned Blue-Eyed Boys" with his mixed-race band, the Equals, may be remembered in the States for putting the reggae synth pop of "Electric Avenue" into Casey Kasem's '80s hit parade, but it's his first-person flight from the London cops that's still his best legacy, even decades after he packed it up for Barbados. More nervous than NWA's LAPD middle-finger and less confessional than Bob Marley's sheriff fess-up, "Police on My Back" is one of pop music's great cop-baiting songs precisely because it is not boiling with rage or wrapped in adolescent boast but is full of vulnerability, ambivalence, and dread. There's the law, and there's the kid, and the kid is scared.

In T-Bone Walker's blues classic "Stormy Monday," each day of the week is worse than the one before it, but at least there was church on Sunday. In "Police on My Back," the calendar never stops unfolding, and the kid runs for all seven days as if he knows there's no Sabbath for the accused. When the Clash covered it on 1980's *Sandinista!* (Epic), a punky reggae slam of US imperialism and an ode to Nicaragua's Sandinista rebels, they emphasized Grant's catalog of the days that wouldn't stop with snare rolls, cymbal snaps, and guitars that sounded like patrol car sirens.

While the Clash's version left room for the black immigrant kid to be reimagined as white and working-class, a more recent version from London's Asian Dub Foundation and Toulouse's Franco-Arab collective Zebda makes the kid not only a south Asian in the UK, but a French-Arab living on the margins of national citizenship (Zebda is French slang for Arab). The update makes a timely appearance on *Another World Is Possible* (Uncivilized World), a new "antiglobalization" compilation spearheaded by activist group ATTAC (Association of Financial Transactions for the Aid of Citizens).

The album was released just weeks before the Parisian police were on the backs of three suburban immigrant kids (one from Mali, one from Tunisia, one a Kurd from Turkey) who ran right from their game of street football into a power station, where they were electrocuted before their IDs could be checked. The end of their running led to 20 nights of unrest in Arab and African neighborhoods.

Much has been made, in an echo of LA in 1992, of how French hip-hop predicted the riots, but it was Grant's song that saw it coming. Not the details of it all, but the coming zeitgeist of resistance and refusal, the point at which the kid would have to stop running and either fight back, be caught, or die. In that way the song went beyond its cops-and-robbers content and became a song about power, a citizen's plea in a moment of crisis.

That the song was written by a South American immigrant in London a year after Guyana gained independence from the British crown was also a harbinger of the globalized era of unprecedented inequity and international migration that was waiting just around the corner. As Noam Chomsky writes in one of the essays that accompanies *Another World Is Possible*, it is an era that lives by a cardinal rule — "capital has priority, people are incidental." Whether you understand them as political or mindless, the French riots were a demand for recognition by people who want, for once, to understand what it means to be prioritized.

Besides tracks from Salif Keita and the Skatalites, the new "Police on My Back" is joined by a track from Manu Chao, probably the artist most synonymous with giving the antiglobalization movement a musical voice. Chao even showed up to do a set in the middle of this fall's other hotbed of global unrest, Mar de Plata, Argentina — home to a globalization showdown between Bush's Summit of the Americas and Chavez's People's Summit of the Americas.

Yet to the dismay of many activists, Chao refused to play in the alternative summit's stadium headquarters while Chavez dug a grave for free trade and put Bush's name on the tombstone. Chao was clear with the press: He was anti-Bush, but not pro-Chavez. So as Arabs and Africans burned their way through the Paris suburbs, Chao stood in the Argentine rain and sang his songs where he said they belonged: in a local plaza in a working-class neighborhood, with no politician as his opening act. v

E-mail Josh Kun at jksfbg@aol.com.

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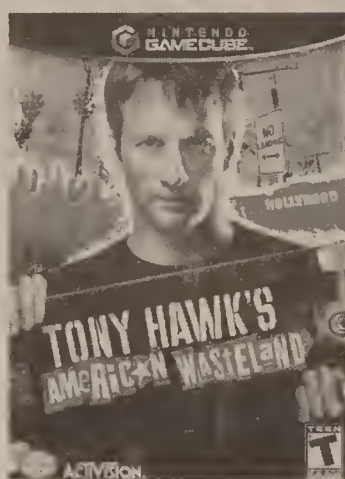
Tony Hawk's American Wasteland (Activision)

It wasn't too long ago that skating was "dead" and Tony Hawk was one of the skaters featured in a skate magazine article about pro skaters and their Honda Civics. Now his mansion has been featured on Crips, he does commercials for Bagel Bites, and he probably drives a Millennium Falcon. Love him or hate him, the Birdman was always a very consistent vert technician. Sure, Jason Jesse and Hosoi had more style, but give Hawk a break — he's a golden boy, which isn't an easy image to maintain in the law-bending, bench-breaking, noise-polluting, injury-inducing world of skateboarding.

While he may be considered a bit of a nerd to most skaters, his video game-making skills are undeniable. Tony Hawk's American Wasteland (Activision; PS2, GameCube, Xbox, Xbox 360, Nintendo DS, Game Boy Advance), the seventh installment in the Hawk series, is a fun game and much better than the last version, T.H.U.G. 2.

The big selling point being touted — and it's no small detail — is the lack of load times between levels. Once a new level is unlocked, you don't have to wait for the loading bar at the bottom of the screen to slowly move to the right; you can just skate there. If you feel like going to the last level, you can skate to it. The game takes advantage of the no-load-time feature by asking players to travel back and forth between levels to complete challenges and collect money.

The basic story line: You play as an up-and-coming skater who has just moved to Los Angeles to make it big.



You must prove yourself to the locals and endure some hazing. Before long, local skaters consider you to be official, and they ask you to help build a new mega-skate park. The park-building journey includes busting people out of jail, meeting up with Z-Boy Tony Alva, trading the board in for a bike and doing BMX tricks, feeding a shark, and tons of other stuff. The story makes sense, and while goofy at times, it moves the game along in a fun and entertaining way. You can actually play the entire game on a bike.

The controls are consistent with all the other T. Hawk games, which is to say they are excellent. A bunch of old-school tricks are thrown in the mix to keep things well-rounded — standouts include bert slides and Natas slides (mimicking

Natas's spin on top of a fire hydrant in the classic skate video Streets of Fire). Special moves, spine and hip transfers, reverts, manuals, and all that junk is in there too. Players can be customized to the max; tattoos, hairdos, clothes, and gear can be changed to fit your needs.

For gamers who hate to play alone, the multiplayer and online modes will keep you in good company. The game is supported by Xbox Live and PlayStation 2 Online, and a two-player co-op play enables you to get down with your best gaming friends/enemies. Other game modes include Capture the Flag, Trick Attack, Scavenger Hunt, HORSE, and Create-A-Park. The face-mapping feature enables you to upload your own beautiful image into the game.

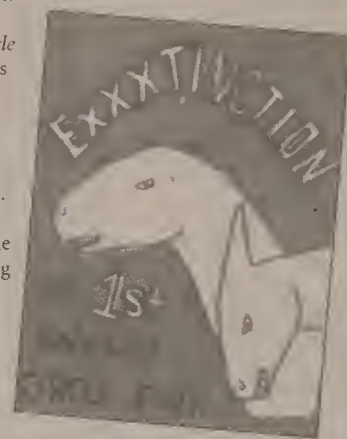
The music and sound effects are fine, and the voices range from great to funny to harsh. The bum voice sounds so much like Will Ferrell that I'm not sure it isn't Will Ferrell. ❖

Circle J, R.I.P.

A few years ago, Sy sketched up *Those Fucking Unicorns*, a utopian vision of uncensored horny behavior. Next came *Track Ponies*, in which the sex and the commentary got a bit rougher. Now the local artist presents a third bestial booklet, and it's safe to say that

Exxtinction: The 1st Known Circle Jirk lives up to the high standards set by its predecessors, adding a new array of wild positions, odd noises (whewff, hooawgg, and g-lorff are three examples), and unbridled carnality to Sy's world. As the booklet notes, "polishing eggs was a constant chore" for the "real hot and large" beasts of long ago, but that still didn't stop them from finding the time to get themselves off — to the degree that they stopped getting

it on. The timing of *Exxtinction's* publication is eerie: It arrives just as SF's Circle J club prepares to close its doors for good. *Needles and Pens*, 483 14th St., SF. (415) 255-1534. (Johnny Ray Huston)



Faith nil

Brian Flemming's *The God Who Wasn't There* falls into the newish classification of highly opinionated documentary ("op-doc") — foregoing a more balanced presentation in favor of overt agenda-pushing. Still, the agenda in question is one that's been given precious little voice lately: atheism, or, more specifically, questioning the true origins of Christianity. So, *did* Jesus exist? Flemming, a former hardcore fundamentalist, taps his sense of humor (deadpan narration; a rapid-fire, Hollywoodized race through the life of Jesus; adding up all the acts of violence in *The Passion of the Christ*) and the talking heads of authors, historians, and folklorists to state his case. He also visits his devoutly Christian alma mater and lobs faith-vs.-science questions at its stone-faced superintendent. *The God Who Wasn't There* may not make "the perfect holiday gift" (as it's cheekily advertised on the film's Web site, www.thegodmovie.com) for the millions of evangelicals who are pretty much running the show in America these days, but it's thought-provoking enough to maybe crack open a few closed minds. DVD extras include extended interviews and an "Explore the Myth" slide show that expands on the film's themes; the two commentary tracks are actually audio interviews conducted by Flemming. For ordering info, visit the film's distributor, San Francisco label Blackchair DVD, at www.blackchair.com. (Cheryl Eddy)



Mead notebook

As *Brokeback Mountain* gallops across the media landscape, the time is right for another celebration of every ranch hand's favorite gay nurse, Taylor Mead. Star of Andy Warhol's FBI-inciting *Lonesome Cowboys* (as well as *Taylor Mead's Ass*), Mead isn't just a master of comic improvisation, he's also a poet — not that the two can't or shouldn't be linked. Onscreen, he's recently been featured in Jim Jarmusch's *Coffee and Cigarettes* and been the subject of the doc *Excavating Taylor Mead* (tagline: "This is the opposite end of the Robert Evans spectrum"). But busy Mead has also been putting pen to paper, and the result is a sequel of sorts to his 1986 laugh riot *Son of Andy Warhol*, which was appropriately published in Hanuman Press's trademark mini-mini format. Graced with an introduction by fellow wet wit

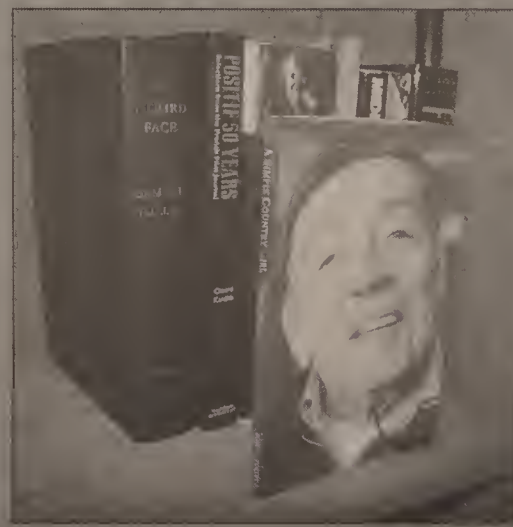
Gary Indiana, the brand-new *A Simple Country Girl* (Bowery Poetry, www.yourbookpublisher.com/published_and_publishing.htm) is around 130 pages long and can be read in around, well, 15 minutes. Each one is worth the dollar that adds up to its \$14.95 price, listed on a bar code that has the phrase "What in the hell

is going on here?" printed in elegant script below. An heir to Wilde, though far less prone to pomp, Mead is a master of direct address. A typical classic:

Everything

Has a right to life except mosquitoes and religious people

If you lived in New York, you could see the Taylor Mead Show at the Bowery Poetry Club, where woe befalls all fools who challenge Mead to verbal jousts. Here on the other coast, you can enjoy this book. (Huston)





The end of the line: Kawashima (Haruhiko Kato) and Harue (Koyuki) take the empty subway train to nowhere in Kiyoshi Kurosawa's *Pulse*.

You've got hell

The dead surf our minds in Kiyoshi Kurosawa's *Pulse*. By Chuck Stephens

The Japanese title of *Pulse* — a startlingly bleak, apocalyptic thriller made by Kiyoshi Kurosawa back in 2001 that is only just now enjoying its US theatrical release — is *Kairo*. No, it does not concern the Middle East, though you might be forgiven for considering that possibility. Kurosawa has long had a penchant for giving his oddly off-balance and always unnerving ultramodernist movies extremely open-ended titles; even before he changed the name of his End Times allegory *Jellyfish Alert* to *Bright Future*, he was making nihilistic crime flicks with counterintuitive appellations like *Cure* and *Charisma*. You remember *Charisma* — the movie where Koji Yakusho played a disgraced police detective hell-bent on preserving a scrawny but potentially world-destroying tree?

In fact, *kairo* is a Japanese term that (according to translator Linda Hoaglund, who has subtitled nearly all of Kurosawa's films) refers to an electronic circuit, or to a kind of quasi-electric connection made within the path of life. Somewhere along

the way, *Kairo*'s producers decided that *Pulse* would probably work better for Kurosawa's western audiences, especially as *Pulse* sounds wholly more sanguinary than a techno-gizmoidal direct translation like *Circuit* might. Given that Kurosawa's films are all about the ways modern-

day ambiguities tend to drain humanity of rosy-cheeked flush, *Pulse* is indeed a good fit. A movie all about undead entities who invade our mortal realm through a modem connection that refuses to log off, *Pulse* finally suggests a moral along the lines of, "When there's no more

room on the Internet, the dead will surf our minds," or an alternate title like *Night of the Living Web*.

Pulse's plot begins when cyberdude Taguchi doesn't show up for work at the Sunny Planet Sales botanical lab — a typical sort of establishment for the flora-obsessed Kurosawa — and problems begin to arise when everyone seems to need the mysterious floppy disc he'd taken home to tinker with the night before. Coworker Michi (Kimiko Aso, last seen as the heroic teenage whale-wrangler in Shohei Imamura's *Dr. Akagi*) volunteers to check up on

Taguchi at his apartment. When she gets there, Taguchi lets her into his pad, points her to the floppy, and then steps into the next room to hang himself, twisting his neck into a shape as gnarled as one of *Charisma*'s branches. Later, back at the office, the SPS employees find a strange screen-grab their late colleague had saved to the disc: It's an image of Taguchi's computer monitor, and on the monitor there appears this same image again, in infinite regression. •

Elsewhere, a local college student named Kawashima decides he'll sign up with an Internet service provider in hopes of chatting himself into a nonvirtual relationship. But the new server he logs on with, Uranus, begins to flood his desktop with mpegs of a number of apparently death-bound computer users, and when he tries to log off, all Kawashima gets is a message reading, "Would you like to meet a ghost?"

You don't need a copy of *Haunted Web-browsing for Dummies* to see where this is going. Kawashima's not alone. More of Japan's young Netizens find similar images — often with the kanji for death scrawled somewhere in the background — on their monitors. SPS employees begin getting cell phone calls from the late Taguchi, calling out for help.

The images that have led some critics to claim that Kurosawa had pilfered notions from the endless *Ring* cycle — when in fact *Cure* influenced Hideo Nakata — are those screen-grabs of the faces of the nearly departed that appear to have been smudged into some smeary state of disintegration. But the ever-escalating creepinesses in Kurosawa's *Pulse* seems less attuned to the nuances of *Ring*'s lethal videotape paradigm than to the sorts of surrealist interior decorations you might find in a film by David Lynch, if not to an altogether

Fill specter

More frightened than I've ever been in a movie theatre."

"It's the scariest film you'll see this year — and possibly any year after." When it comes to Kiyoshi Kurosawa's long-suppressed *Pulse*, any rave is a good thing, and the sentiments above come from discerning reviewers — *Esquire* critic Mike D'Angelo in the former instance and *Time Out New York* (and former *Bay Guardian*) critic David Fear in the latter — rather than the usual phonies who make a living selling their names and hyperbolic kiss-assery to the studios. In fact, for once I feel like joining the wild praise party. But I'd like to spin it in a different direction.

Pulse is one of the greatest movies about loneliness and melancholy ever made.

That observation is worth highlighting for a couple of reasons. One is that those curious enough to see *Pulse* might expect a typical J-horror film that delivers its sense of fright — its scares — through shadowy appearances by black wraiths. Kurosawa's movie does have its weird phantoms, but its ominous dread runs a great deal deeper.

Basically, many of *Pulse*'s most unsettling moments are also its saddest. They often don't stem from sonic or visual shock tactics, but from lines of dialogue — startling ideas about solitude that are suffused with a palpable sense of sorrow.

It isn't a stretch to say that Kurosawa is a philosopher — one as humorously grim as E.M. Cioran — and a poet of the type of depression that a mad modern world generates. *Pulse*, even more than the better-paced *Cure*, is his masterpiece (a word I don't throw around) because of its emotional pull.

Like many flawed yet superb works, it possesses uncanny elements. A television news show broadcasting the names and faces of missing people, a shot of a plane late in the movie — both of these elements presaged Sept. 11, 2001 with eerie precision, even if there are echoes of Hiroshima and Nagasaki present as well. Yet Kurosawa isn't some Nostradamus as much as an extremely perceptive artist. You could say this movie is his 21st-century update of Godard's *Weekend*, perhaps more brilliant, with computers taking the place of cars. More dolorous than Godard's apocalypse, it isn't without its comic elements. The would-be hero, Kawashima, has a Keanu-like, clueless optimism — at one point he can't find his way out of a library.

There are scenes in *Pulse* that give me the chills, but in the tearful, rather than fearful, sense — they're the kind of chills that happen when I encounter something that *moves* me. Take the sequence where Kawashima and Harue discuss life and death in Harue's apartment. As Takeshi Haketa's mournful score swells, the characters look for some hope, only to stumble upon new levels of despair. (Johnny Ray Huston)

non-site-specific sense of Japan as a Cronenbergian dead zone, where existential isolation has attained a critical mass that not even death can dissipate.

Everywhere Kurosawa looks in *Pulse*, he finds some cyber-symptom of a widespread social sickness, whether in screen savers meant to suggest the cosmic dropping of human connections, or in the cigarette smoke-like stains left behind on bedroom walls and other domestic surfaces by living beings who, like the atomic-bomb victims in Hiroshima and Nagasaki, have suddenly been vaporized into eternity and dust. Eventually, those who perish in *Pulse* in just that manner are legion, and the few peripheral characters who do manage to survive are those who realize early on that an onslaught of lonely phantoms is only a DSL connection away. Even some of them are emotionally attached to the www.spirits they've encountered. They react by sealing off the rooms in which their abjectly ethereal visitors had first appeared to them with lengths of blood-red duct tape, a gesture that is ultimately less a caution against what's lurking within than a "log-on" for other soon-to-be-lost souls.

In fact, *Pulse*'s most startling moment occurs in just such a red-taped chamber, when from out of a shadow a terrifyingly indistinct she-vapor dressed in a burgundy party frock begins slowly advancing on a ghost-busting investigator. In a single heart-stopping, Butoh-like body move, Kurosawa's apparently clumsy chimera suddenly lurches into a ray of dusty sunlight — and into the petrified audience's fully mortified view. In another director's hands, such a moment might have resulted in the most idiotic pratfall-of-terror ever attempted, but under Kurosawa's control, it becomes a mind-rending moment that's both breath-snatching and weird beyond words — a kind of comically creepy, if finally completely demonic, two-step that signals the beginning of humankind's last tango in Tokyo.

And speaking of fancy footwork, a final warning about the upcoming Hollywood remake of *Pulse*: Kurosawa's man-muse Yakusho once starred in another Japanese superhit that Hollywood decided it could improve upon. Better, in that instance, involved casting Richard Gere in the Yakusho role and keeping the movie's original title, *Shall We Dance?* They should have opted for something more prosaic, like *The Ghost with Two Left Feet*. ❖

'Pulse' opens Fri/16 at Opera Plaza Cinema, 601 Van Ness, SF. (415) 267-4893. See Movie Clock, in Film listings, for showtimes.

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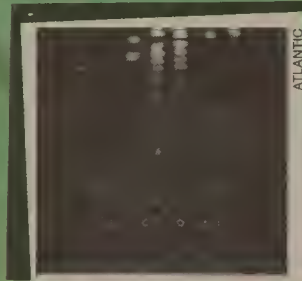


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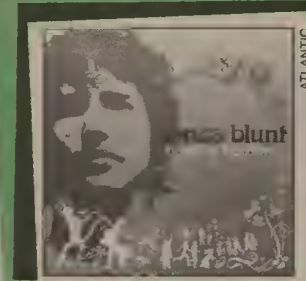


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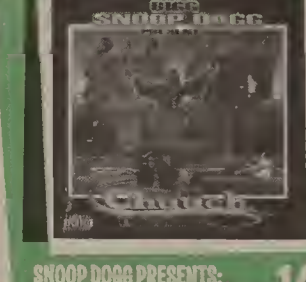
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film



Cocaine blues: Irene (Vera Farmiga) hides her drug use from her young sons, including the reptile-loving Ben (Jasper Moon Daniels).

Drug is the love

The pain of addiction cuts deep in *Down to the Bone*. By Cheryl Eddy

As Irene, *Down to the Bone*'s sad-eyed addict who always seems to be teetering on the edge of a total breakdown, Vera Farmiga — previously seen as a brain-washed soldier's dream girl in 2004's *The Manchurian Candidate* — is as heartbreaking as she is naturalistic. Remember Jennifer Aniston as *The Good Girl*'s working-class protagonist, a woman whose nowhere life was somehow at odds with the actor's expensively shaped eyebrows? There's none of that vanity in Farmiga, who conveys the pain of addiction, and its ever-spiraling outward effects, with minimal dialogue and zero faux-poetic voice-overs.

In snowy upstate New York, Irene toils as a grocery checker — a mind-numbing job she prefers to undertake with her mind literally numbed. She loves her two small boys, but the passion's long gone from her marriage to Steve (Clint Jordan). Her main concerns include slogging through the day and scrounging her next little bit of coke; when first we meet her, she's so in debt to her dealer that he cuts her off, despite her trying to score with her son's birthday check from Grandma. It's a gray, frustrating life, shot with real-life intensity on digital video at real-life locations, with non-professional actors filling out the film's supporting roles. Think A&E's reality downer *Intervention*, not the colorful freak-outs of *Requiem for a Dream*.

Before long, without any particular incident to inspire her, she's in rehab, where she reconnects with Bob (Hugh Dillon), a nurse and former addict

she'd met while taking her kids trick-or-treating on Halloween. (Again, rehab is portrayed as a realistic, unglamorous place — no Sandra Bullock in *28 Days* high jinks here.) Without achieving any kind of discernable breakthrough, Irene drifts back into the real world, tentatively sober, and her frustrations promptly escalate. At the grocery store, her managers first reprimand her for her sluggish recent performance, then force her to admit she used to come to work high — and finally, patronizingly, fire her for using drugs on the job: "Irene, you know our policy." She finds a new, equally unrewarding job cleaning houses with rehab pal Lucy (Caridad de la Luz).

That Irene won't stay clean — though she bravely abstains when her Thanksgiving guests indulge in a post-meal snort — is pretty obvious. Her extramarital attachment to Bob is the only bright spot in her life, and it's soon apparent he's not the savior she'd imagined he might be. Turns out the dreary routine of drug addiction, especially in a town where there's really not much else to take up time, is nearly impossible to break.

Director and cowriter Debra Granik expanded her short 1997 film, *Snake Feed*, into *Down to the Bone* (which won awards for directing and Farmiga's performance at the 2004 Sundance Film Festival). Unlike other short films that seem stretched to fit feature-length remakes, *Down to the Bone* transcends a simple story with authentic small-town textures (American flags

are everywhere, from cakes to curtains) and performances that never condescend to or stereotype its working-class characters. This is clearly a breakout role for Farmiga, who has several high-profile films — including Martin Scorsese's 2006 release, *The Departed* — on her upcoming slate, but Dillon and de la Luz also leave lasting impressions.

Down to the Bone's version of a metaphor is a stark one. Buoyed by her budding romance with Bob, Irene impulsively buys her sons a longed-for snake. Some time later, when all of life seems about to crumble, the camera lingers as a mouse is dropped into the snake's cage and quickly devoured. It's a stark moment that encompasses many of the film's themes — including, maybe most obviously, the survival of the fittest. Though *Down to the Bone* ends without certain resolve (again, no Sandra Bullock finale), Granik does allow Irene to make a crucial decision that seems, at least for the moment, to set her on the right path.

There's a substantial chance this bleakly honest work will get lost in the flood of holiday releases, which is a shame, though somewhat understandable. Anyone who's eagerly anticipating *Cheaper by the Dozen 2* may not take to *Down to the Bone* — a film that offers a grim reminder that it's not always a wonderful life, after all. ❖

'Down to the Bone' opens Fri/16 at the Roxie Cinema, 3117 16th St., SF \$5-\$8. (415) 863-1087. See Rep Clock, in Film listings, for showtimes.

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Flat Kit Kat

The latest *Cabaret's* insight doesn't always incite. *By Robert Avila*

Even before we're *Willkommen'd*, *bienvenue'd*, and welcomed by the spry and shady Emcee (Clive Worsley), the party is in full swing at the Kit Kat Klub — the festive world-within-a-world that epitomizes the final days of Weimar Germany; on the eve of the Nazi seizure of power, in John Kander and Fred Ebb's *Cabaret*. Shotgun Players' production of the darkly ebullient 1966 musical (with book by Joe Masteroff) goes all out in establishing that seamy ambience, where sexual and political promiscuity make for rich burlesque. At the same time, it more often succeeds with the display than with the substance in *Cabaret's* knowing spectacle.

Seamlessly blending its realistic love story with a raunchy and satirical floor show, the story line follows an aspiring American novelist, Clifford Bradshaw (Cassidy Brown), who's come to Berlin looking for "something to write about." Lucky for him it's 1931.

Director Russell Blackwood's lovingly detailed staging takes full advantage of the intimate environs of Shotgun's Ashby Stage to envelop the audience in the scene, turning the theater into a bawdy nightclub where the clientele are urged to wine and dine, hoot and shout, and even engage in a little entr'acte mixing on the dance floor with the club's assortment of naughty showgirls, and -boys, decked out in elaborate lingerie (the striking costumes are by Valera Coble).

Although propelled by its zesty chorus line, a rousing house band (music codirected by John Thomas and musician Dave Malloy), Andrea Weber's nimble and dynamic choreography, and capable if rarely exceptional renderings of Kander and Ebb's terrific cycle of songs, Blackwood's production is nevertheless an uneven ride, and in the end surprisingly weak in its ability to disturb and enthrall — surprising because the production reflects considerable insight and artistry in both design and execution.

Heather Basarab's atmospheric set, for example, which features a split-level keyhole entranceway over the Kit Kat's runway stage, shrewdly hints at the play's tension between mass spectacle and political acquiescence. Its open invitation to the curious, prurient eye gazing on the formerly private pleasures on display in Weimer's notorious stages inevitably suggests, too, the invasive eye of a burgeoning police state, itself about to enter onto the stage of history (where it will flex its muscles in an altogether different fashion from the Kit Kat's gartered kittens).



Out of her shell: Sally Bowles (Kimberly Dooley) eggs on the drama in *Cabaret*.

The line from the runway stage further closes the gap between voyeur and accomplice, reaching right into the first tiered rows of the audience on a rising set of tabletops. From this intimate vantage, the German smuggler Ernst (Danny Webber), for instance, can wade into the crowd to lead (pressure) us in a disconcerting chorus of the seductively stirring Nazi anthem "Tomorrow Belongs to Me." Later, after Fraulein Schneider (Mary Gibboney) is pressured into calling off her wedding to the Jewish grocer Herr Schultz (Joe Roebuck), she, too, climbs up into the audience to ask, in a wrenching and haunting solo, "What Would You Do?"

Such moments are gripping and clever elaborations of the play's themes. At the same time, the music's dramatic counterpoint in the plot centered around the offbeat love story of Cliff and the fun-loving English cabaret singer Sally Bowles (Kimberly Dooley) — the play's embodiment of irresponsible yet wonderfully irrepressible freedom — never manages to rise to the same pitch. The dramatic performances tend to be somewhat uneven (Worsley's fierce Emcee and Webber's excellent Ernst are notable exceptions), and moreover there's

little chemistry between unlikely lovers Cliff and Sally. Brown's able Cliff, the story's passive participant-observer, is probably a little too reserved. Even before he awakes from the intoxicating dream cast by the Kit Kat's endless party (only to prove an ineffectual hero), we never quite see the allure of the dream — or of Sally, its principal incarnation — through his eyes. Dooley, meanwhile, responds with only flashes of the exuberance associated with her character (though her rendition of the famous title song is a highlight).

If the Kit Kat Klub doesn't always heat up as much as the Emcee promises his costumers it will, Shotgun's *Cabaret* still has powerfully seductive charms that resonate eerily in this contemporary period of crisis and creeping tyranny. In the tension between escapism and cultural decadence on the one hand, and a rising tide of violent political reaction on the other, it's not easy to tell when the party's over. ♦

'Cabaret' runs through Jan. 15. Thurs.–Sun., 8 p.m. (also Sun/18, 5 p.m.; no shows Dec. 22–25), Ashby Stage, 1901 Ashby, Berk. \$15–\$50. (510) 841-6500, www.shotgunplayers.org.

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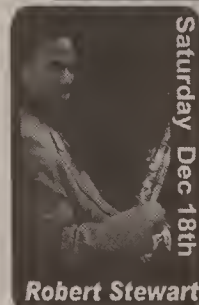
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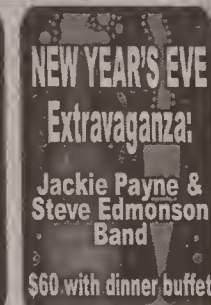
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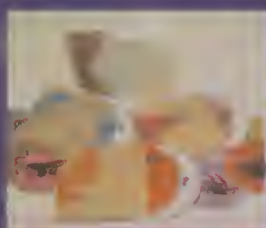
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dance

High and mighty

In praise of Project Bandaloop's soaring *Loft!* By Rita Felciano

Project Bandaloop has come a long way since the early days, when it was trying to find a place for itself in that awkward space between the climbing wall and the theater stage. But founder and artistic director Amelia Rudolph kept at it, developing choreographic skills and training a group of performers with dance in their genes. If you are looking for nontraditional holiday entertainment, hie thee over to the Project Artaud Theater this weekend. There is no more joyous, festive, or entertaining show in town.

Loft! An Evening of Selected Works starts outside, moves into the lobby, and then proceeds into the theater proper only to reverse the trajectory. Considering this somewhat cumbersome structure, the program transitioned smoothly. Pauses were held to a minimum, and people actually seemed to enjoy chatting between numbers and not having their butts stuck to the seats all evening long. With 10 pieces — all of them created by Rudolph in the past three years — variety ruled. Narratives — some clear, some ambiguous — gave way to pure movement; humor gave way to tenderness, stillness to explosiveness. Many of the pieces were quite short and probably could be more developed.

The program opened with three flying muses (Rudolph, Anje Marshall, and Kimm E. Ward) bestowing their poetic blessings on the crowd below. In the dark the three climbers looked like frogs leaping up the theater's facade, but as soon as the lights hit and the Golan Project's infectious musical strains started, they unfolded wings. Rather, they must have been wings — how else could these airborne creatures float in space, or swoop and dive and hang on by their toes and flip each other in the process?

Two pieces, both of them evoking the everyday in a nicely detailed manner, took place on a bed attached, vertically, high up the lobby wall (slippers and night table included). In the more subtle of the two (because it so clearly evoked stages of sleep), Ward's nighttime reading sent her into sweet dreams and crunchy nightmares. Later on, Heather Baer and Mark Stuver's conjugal relationship careened between squabbling and playing, cuddling and kicking. If you've ever fought with your partner over a comforter, you'll recognize the scene. For me, the excerpts from Stravinsky's

PHOTO BY COREY RICH



Up where we belong: Project Bandaloop's Heather Baer, Kimm E. Ward, Rachael Lincoln, and Melecio Estrella have no fear of heights.

Apollon Musagete, however, were problematic (it's too well established in my ears as the score for Balanchine's *Apollo*).

With its implied sense of space, *Edge* was the evening's most earth-bound work. Jack Carpenter's lighting design (excellent throughout) suggested a chasm into which the ensemble repeatedly peered, coming away with reactions both intrigued and repulsed. Since several of these dancers also climb cliffs, one could imagine real experiences having given rise to this edgy *Edge*. More than anything the dance evoked a turbulent sea, with the roiling dancers a mass of conflicting emotions. Clinging to each other, they split into smaller units only to find themselves being thrown together again.

Bach Wall (set to selections from Bach) played with ballet structure by setting off soloists against a supporting corps. Lovely and serene, the dancers on the climbing wall created the context for the duets on the floor: first Rachael Lincoln and Melecio Estrella, voluptuous with slow lifts and flips, then Rudolph and Estrella. The reclining dancers, dressed in white jumpsuits, glowed with the softness of a pastoral idyll as they watched their companions on the wall. Handsome newcomer Alexander Zendzian looked particularly elegant. In traditional ballet, he could play a prince.

Three contrasting duets explored relationships through different types of aerial dance. The amusing *Men's Duet* (with Estrella and Mark Stuver)

took on male bantering with flips and lifts and quick changes of direction. Competitive, physical, and lighthearted, the piece's mix of interlocking arms and pointing fingers rolled along swiftly, lasting just the right length. In *Tango Waltz*, Stuver relaxed in midair while Lincoln approached him from below. This became quite literally an up-and-down, on-and-off relationship. Yanking, dragging, and swinging, the two partners gave each other a workout that soared but also landed hard.

The marvelously versatile Lincoln returned, partnering Estrella to form the main couple in the volatile but beautiful *Inverted Duets*. Rudolph took *Tango*'s sultry abruptness and interlocking bodies and translated them into aerial dances. Partners pulled each other not only sideways but also upside down; they embraced and moved away when not flipping each other or spinning around their own axis.

A bonus pleasure was watching these dancers' responses to the music. It helped that Rudolph chose so well from such a broad palette. Even the cuts made to the classics were acceptable. In addition to the works already mentioned, and tango and Latin commissions by Raymond Granlund and Zachary Carretin, the score included Prokofiev. Not bad, not bad. ❖

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Palme pilots

Jingle-jangle, *Love Angel* — the holidays are in full schwing, and the only thing more dizzying is the Grammy nominations. When the parties get a-toasty and the shops are a-bilking and your wallet — and liver — begins a-hemorrhaging, just think of noms like those for Best New Artist and all the other puzzle pieces out there begin to seem so much saner in contrast to ... Fall Out Boy and SugarLand? Keane make sweet Beach Boys-like pop, but let's just call this a battle between Ciara and John Legend, with the latter the likely winner. Expect lots of little end zone-style victory dances for him and mentor Kanye West, my personal musical stalk-er material. The two have eight noms a piece, along with the emancipated-from-the-ice-cream-truck-with-a-vengeance Mariah Carey. The flip side can be so sweet.

But why get angry at Grammy — and its eternal attempts to update the entrenched (Best Polka Album is actually still a category — and I'll be clogged if any of the punkier SF proponents have ever been there)? Better to just fix the mind on the present: the way the sky, all pale blue and silver, melted into a pearly surf last weekend; late-night lamb curry at Shalimar in the 'Loir; cucumber-laced Pimm's cups at the Orbit Room; and silver shoes, half off (like those darn boys' pants) at Nordstrom Rack. And focus on the past — of SF bohemian bonhomie — as it manifests in Visitation Valley, where former Factrix founder and Master Moth man Cole Palme hosted a mighty fun show Dec. 3 for Dutchboy-ed, sailor-suited, and heavily rouged and hiccupping Dutchman Harry Merry (supported by Sic Alps and Wealthy Whore Entertainment) at "An Undisclosed Location."

Full disclosure regarding Undisclosed: You have to be willing to get lost, you must have wheels, you have to brave the web of narrow streets — but damn if it ain't worth the jaunt. We got hopelessly muddled on Bayshore, on the way there, but were glad when we finally traipsed through the twisted metal gates of homeowner and artist John Whitehead's studio, lined from floor to ceiling with paintings (the bathroom likewise papered with '70s SF punk posters), and headed down the narrow stairs to what resembles a small Japanese rock club or thoroughly righteous rec room. The cave-like spot is outfitted with a small stage, a bar, benches, and a wee dance floor crammed with folks, who that night were — shocking — actually dancing to WWE's trashed-up, cello-enriched

glam. 'Twas more a house party for a trusted few on Palme's e-mail list than a standard show — "An Undisclosed Location" is the kind of locale you want to look out for, in all senses (especially after the shutdowns of the warehouse spaces like French Fry Factory, in Oakland). Strangers chat each other up, and familiar faces from T.I.T.S., Erase Errata, and Fuckwolf make themselves at home.

That's just the way Whitehead wanted it when he decided to re-create '80s East Village bohemia in the house he bought back in 1978 while he was attending the SF Art Institute. Wanting to foster a new scene, he pulled out the old ovens in the basement of the for-

down at "AUL," and its LA "sister club" — Club Screwball, organized by Don Bolles of the Germs and burlesque performer Miss Darcey Leonard — has brought its party up twice. To get in the act (Whitehead also hopes to host nights featuring non-rock/punk music and performance), visit anundisclosed-location-sf.com.

"I do feel obligated to keep the freakadelic 'lectric candlelight lit," Palme writes. So shine on, you crazy hosts with the most.

No gruesome twosome Earlier this year, Mecca Normal's David Lester told me he was going on the road with band-mate Jean Smith this summer. So where were they? Nonetheless, it's never too late to check out Lester's handy little volume of big ideas, *The Gruesome Acts of Capitalism* (Arbeiter Ring, www.arbeiterring.com), a "Harper's Index of the havoc to

humanity and the environment caused by global economic inequality." The gift book was released this spring to benefit Canada's Centre for the Victims of



SONIC REDUCER
BY KIMBERLY CHUN

mer bakery, despite memories of SFAI punk parties back in the day: The artist, for instance, remembers going downstairs at four in the morning at one point to find someone playing one of his guitars with a nail. "I saw various peaks and valleys in bohemian life, so I thought it would be a good thing to create another peak, wallow around in the trough," he later says good-naturedly, over the phone.

Palme recalls the joint as maintaining an identity as a "punk rock/art house" (members of the Mutants, the Sleepers, and Frightwig have been residents) since Whitehead moved in: "There was always an interesting mix of older and younger bohemian-type artists, writers, musicians, little kids, and dogs running around. So yeah, raw basement jams, potluck smoke-out barbecues, kids' birthday parties, after-hours magic tea parties — good times!" Impressed that newer bands like Wolf Eyes have paid their respect to Factrix, and inspired by an event at the Weegs-Curse of Birthmark house, Palme started to put on shows about a year and a half ago at "AUL," which, he writes in an e-mail, "brings out the best raw essence in all who perform there." Black Ice, Cold War, Death by Doll, and Death Sentence: Panda! have bunkered

Torture. Sample factoids: "Amount spent annually subsidizing power stations that worsen global warming: \$100 billion. Number of billionaires who have greater wealth than the combined annual incomes of countries with 45 percent of the world's people: 360."

Speaking from his home in Vancouver, BC, Lester said he did the first version of the volume in 1999 because "I was always reading the *Guardian* weekly newspaper in England, and it was always full of incredible statistics that I never saw anyplace else. They don't tell you much in regular dailies." He sold the chapbook at Mecca Normal merch tables, and it received so much attention that he decided to update it as a full-fledged book. "It does involve a certain amount of obsessive looking," he said. Still, "I wanted to keep it brief — you realize there's so much stuff that's overwhelming, and it can get depressing."

It's a change from the other holiday gift products perched by the register. "I was hoping it was subversive in that way," he said. "I wanted it to be a shot in the arm when you're inundated by all this crap." ❖

Tip generously; e-mail kimberly@sfbg.com.

Ho-ho hoo-ha's

Cuts O-town rock cuts loose at the Birdman Records holiday bash with Time Flies and Paula Fraser. *Wed/14, 9 p.m., 12 Galaxies, 2565 Mission, SF. \$6. (415) 970-9777. Also Fri/16, 9 p.m., Knockout, 3223 Mission, SF. \$5. (415) 550-6994.*

Charlie Hunter The eight-string savant returns for his seasonal Bay stay. *Wed/14-Sat/17, 8 and 10 p.m.; Sun/18, 2 and 8 p.m., Yoshi's, 510 Embarcadero West, Oakl. \$5-\$22. (510) 238-9200.*

Tussle Contrary to rumor mill musings, they're not moving to NYC; instead they're moving into glitched-up dub on their next release. *Fri/16, 9 p.m., Hotel Utah, 500 Fourth St., SF. \$7. (415) 546-6300.*

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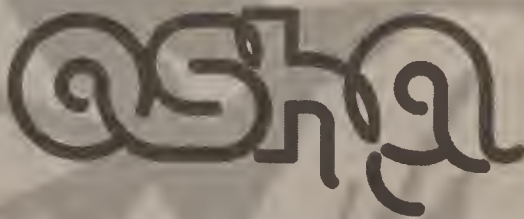
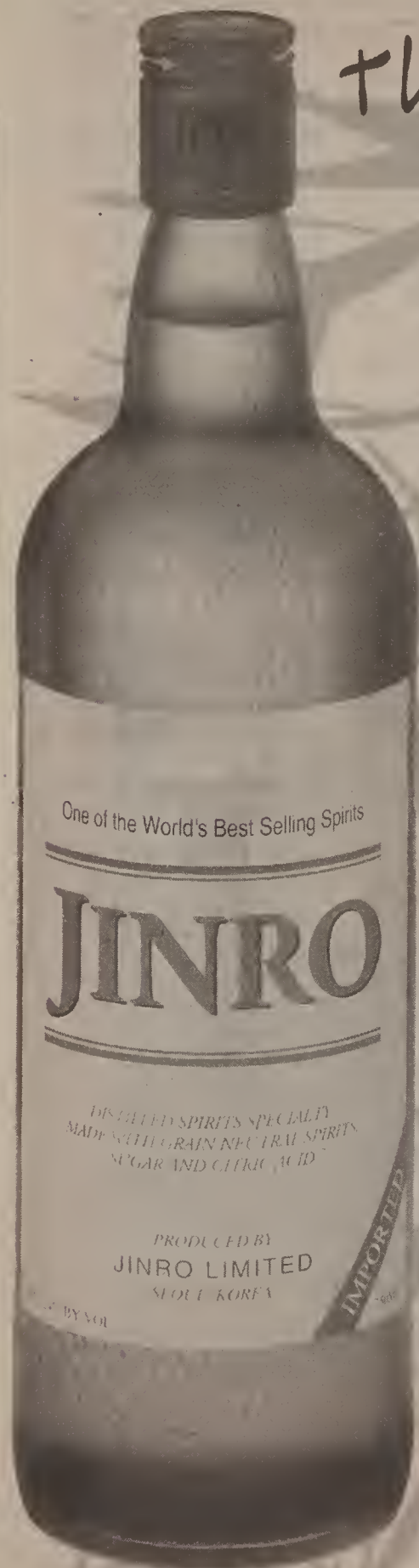
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Bars and Clubs

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DJ Julia at the Transfer

GUARDIAN PHOTOS BY MIRISSA NEFF

SECRETS

Our resident club queen talks more scandalous

Scenesters who know and “love” me know I’m not one to gossip — I’m a freakin’ tabloid in stilettos. And still they pour their hearts out to me, the dear things. Luckily, I’ve got a glitter belt in fairy jujitsu and a pic of Lindsay Lohan without makeup in my sock (not to mention a giant slab of muscle for a man), so I can beat them back when I pass the dish to you. I haven’t lived through a whole year of drunken catfights, half-naked blackouts, wet jockstrap contests, and untold assloads of witty verbal backstabbing just to be quiet about it. Unh-unh.

Party out of bounds

Battle of the Rehabs No, not that kind of rehab — the fun kind. Promoters Marcia G. and Ryan Robles, of last year’s famously drunken monthly club kid brunch mess Rehab and this summer’s **Bambuddha Lounge** bacchanal Feather (601 Eddy, SF. 415-885-5088, www.bambuddhalounge.com) are suing the Hard Rock Hotel in Las Vegas for, they say, ripping off their Rehab concept for the Hard Rock’s Sunday parties. Same name, similar logo and promotions, they claim. “Their party is a total cash cow skinfest with a pile of boobs in the pool,” Marcia G. says, “and it grossed us out far too much to have our good name besmirched and bastardized any further!” She’s sweet that way. To be fair, I tried to get the other side of the story, but I kept gagging on the words “Hard Rock Hotel in Las Vegas” to the 411 lady. Do they teach you not to do that in journalism school? Meanwhile, do not even *think* about calling your party Rehab or the suit’s gonna fly. G. and Robles are planning another bombshell set to launch next year, Tabloid (www.rehabsundays.com). Look out, *Enquirer*...

Ghost in the Madrone Two more patrons of hippest-bar-in-an-old-Victorian **Madrone Lounge** (500 Divisadero, SF. 415-241-0202, www.madroneelounge.com) have reported seeing its famous ghost creeping ’round the back staircase. Is that what possessed mild-mannered bar manager Christine to get up on the bar and do a stripper dance the other week? Or is there another strain of Coyote Ugly going around? Maybe she was just excited about KRS-ONE bad-boy backup crew DJ Cochesse and S-Five’s new mad monthly, Temple of HipHop...

Equal opportunity Gavin is a tranny chaser. Gavin is a tranny chaser. Blah, blah, blah. Seems all everyone wants to talk about now that Kimberly’s out of the picture (or back in it, depending on the size of the ski lodge) is how they heard from a friend of a friend that the playboy mayor was spotted at this or that club with a painful of silicone delight and some bad weave stuck in his teeth. We may never know the truth — and that’s the best thing about wishful thinking — but any competition from the gender-enhanced certainly isn’t stopping the biofemmes from going whole hog to catch Gavin’s attentions. In fact, one well-known party girl recently reported being trapped alone in a booth at **Pink** (2925 16th St., SF. 415-431-8889, www.pinksf.com) with none other than his Mayorness. “I didn’t know what to say to him, so I just flashed my tits,” I got her to say after a couple shots. Well, who wouldn’t? In fact, I was surprised she was so clothed in the first place. So what did Gavin do? “Nothing. Smiled.” Hmm...

Out and about Speaking of trannies. SuposiTori Spelling, Princess Kennedy, Bambi Lake, Putanesca, Ana Conda: all infamous scene queens whose “candy” I’ve seen falling out of their dress lately — sometimes intended, sometimes not. Do I sniff a new

going global

2005’s top five nights for dancehall, dub, and worldly beats. By Tomas Palermo

1. Give Thanks “The pressure getting hot / And the youths them a get so co-oh-old,” a packed audience sang down in the basement of Club Six at a recent edition of weekly reggae extravaganza Give Thanks. The racially and socially diverse crowd recognized Rasta singer Richie Spice’s hit on Bobby Konders’s Massive B label, bawled for “rewinds,” and expertly flexed the latest dancehall moves. Culture is available in spades at this party — from the Caribbean food and reggae clothing for sale by local vendors to the night’s perfect blend of new and old reggae (as well as R&B and hip-hop in the upstairs room), spun by a veteran DJ crew that includes Shortkut, Polo, Dougie, Common Sensi, Irie Dole, and Daddy Rolo. Spice would be smiling if he saw SF together *inna one love* at this consistently fun night. *Thursdays, Club Six, 60 Sixth St., SF. \$5. (415) 863-1221, www.clubsix1.com.*

2. Non-Stop Bhangra SF possesses a half dozen excellent little Indo-Pakistani restaurants where your dinner boom box serenade is hot Punjabi bhangra music. Now, thank Gurus, we have a place to dance to it too. At Non-Stop Bhangra, resident DJs Earflaps and Jimmy Love mix South Asian hip-hop and electronic beats laced with Dhol drumming, pop vocals, and traditional instruments, while Dholrhythms dance troupe shows the audience how to move. And the monthly party recently added tabla master Ferhan Qureshi and VJ Christo (Future Primitive) to the night’s artistic fusion. “The unique mix of a DJ and dance company creates a balance [for] this dance floor craze still just hitting the Bay Area,” says Dholrhythms cofounder Vicki Virk. *Call for information. Rickshaw Stop, 155 Fell, SF. \$15. (415) 861-2011, www.rickshawstop.com, www.nonstopbhanga.com.*

3. Misturada DJ Vanka has tapped into a vibe that clubs like Bar Rhumba in London have been promoting for years: organic and electronic Afro-Latin dance music. Vanka’s hardly late to the game, though; he DJed for 10 years with Stellar Trax soundssystem, playing everything from reggae to drum ‘n’ bass. Now the Belgian native focuses his energies on the Worldwide crew (which includes DJs Wisdom and Ruben) and makes sure the Make-Out Room is packed with dancers every Saturday for Misturada (Portuguese for “mixed”). As Vanka works his way through a mix of salsa, samba, reggaeton, cumbia, Latin house, and Brazilian batucada breaks, the place becomes a sweatbox of swirling bodies. *Saturdays, Make-Out Room, 3225 22nd St., SF. \$5. (415) 647-2888, www.makeoutroom.com. (Jan. 5 the party moves to its new home at the Dark Room, 2263 Mission, SF. 415-401-7987, www.darkroomsf.com. Stay tuned.)*

4. Dub Mission DJ Sep’s weekly event turns 10 in 2006, but the KPFA-FM DJ and club veteran continues to invent new ways of showcasing dub and roots reggae music. It helps that she brings some of the biggest international names to the Bay Area

& Lies!

scene trash. Stop the presses! *By Marke B.*

trend? Please, girls, I've only got a few good years left (probably fewer after they read this). Let's try to make them pleasant ones!

Goin' through changes

Castro turnovers Gay club impresario Greg Bronstein continues to rush into the vacuum left by other gay club impresario Les Natali (current owner of SF Badlands and the closed Pendulum) during his painful slide into local ignominy. With **Luna** (558 Castro, SF. 415-437-9352), **Blue** (2337 Market, SF. 415-863-2583), **Lime** (2247 Market, SF. 415-621-5256), the **Bar on Castro** (456 Castro, SF. 415-626-7220), and **Sneaky Tiki** (1582 Folsom, SF. 415-701-8454, www.sneakytiki-sf.com) already under his belt, Bronstein snatched up the former Detour in the Castro from Natali, to be reopened as the **Bare Bone Bar** (2348 Market, SF) sometime earlier next year (not so sure what I think of that name yet). He also recently purchased the **Hush Hush** (496 14th St., SF. 415-241-9944, www.hushhushlounge.com) but seems to be having trouble with the neighbors, who've been filing a lot of noise complaints. (What's with all the noise complaints against clubs lately? Please move back to Mountain View, folks.) Much as I fear club monopolies, I'm actually digging Bronstein's go-for-broke style, as he seems to be open to letting things like hip-hop, mixed crowds, and strong drinks flourish in his joints. That opinion almost changed, though, when I saw him snap his fingers outside one of his clubs two weeks ago and a chauffeur-driven Range Rover magically appeared. Too much, Greg...

Another bar that Bronstein has a new hand in is the **Transfer** (198 Church, SF. 415-861-7499), at Church and Market, which has morphed from a laid-back biker dyke hang into a laid-back mixed-crowd lounge, complete with new wall mural and famous local DJs like Mauricio Aviles playing rock 'n' roll and hip-hop on the amped-up tables. While I miss my Transfer shot sisters (especially favorite bartender Lisa), I love what new manager Shawn Vergara, former bartender at Bar on Castro, is doing with the joint. "I had this big chunk of money saved up," he told me, "and I was like, why not use it to bring more local flavor to the Castro?" He seems dedicated to making sure the club doesn't tip too heavily toward a straight crowd and has already approached almost every gay DJ and promoter I know about programming. I just have one question: Where the heck did all those dykes go?

More makeovers In other turnover/makeover news, supercharged club **Studio Z** (314 11th St., SF. 415-252-7666, www.studioz.tv) is finally undergoing a much-needed remodel. Unfortunately the remodel doesn't include the questionable sound system... North Beach just got a nice new hang (like, almost yesterday) when owners Alistair Monroe and Sunset Promotions (of SF Funkfest, North Beach Jazz Fest, and countless other fab fests) opened **Mojito** (1337 Grant, SF. 415-398-1120, www.mojitosf.com), a snazzy, Cuban, jazz-themed dance club and restaurant in the old La Bodega space... Intellectual drinking den and New Wave City after-party hang **Lit** (101 Sixth St., SF. 415-278-0940, www.litloungesf.com) has changed hands and will become Playbar (shudder) sometime next year... After more than 30 years under the same owners, fave rocker hangs **Expansion Bar** (2124 Market, SF. 415-863-4041), in the Castro, and **Last Day Saloon** (406 Clement, SF. 415-387-6343, www.lastdaysaloon.com), in the Richmond, have both been sold. Last Day will become the Rockit Room (sources say it looks better

Continued on page 8

GUARDIAN PHOTO BY MIRISSA NEFF



Alex and Arami at the Endup



Rajni of Dholrhythms
Dance Troupe
at Non-Stop Bhangra

— artists you might otherwise only dream of seeing, like On-U Sound record producer Adrian Sherwood, eccentric dubmaster the Mad Professor, and even reclusive Jamaican engineer Scientist. Keeping the vocal and instrumental reggae varied, and playing signature tracks like Tenor Saw's "No Work on a Sunday" (irony intended) and Sister Nancy's "Bam Bam," DJ Sep and her weekly guests keep the regulars skankin' easy and the momentum for Dub Mission moving forward. *Sundays, Elbo Room, 647 Valencia, SF. \$5. (415) 552-7788, www.elbo.com, www.dubmissionsf.com.*

5. Bless Up "We focus on making the crowd happy with hits that they know, as well as busting new artists or tunes," says DJ Ivier of his weekly "bashment" dance club, Bless Up. And Ivier knows something about pleasing crowds as a member of Jah Warrior Shelter crew, the Bay Area's five-year reigning soundclash champions. Bless Up, whose

maxim is "reggae, dancehall, remixes," gets packed early and stays that way, as it's one of the few places in town to hear Shelter's own exclusive dubplates (tunes cut just for their soundsystem) and blends of popular dancehall tracks over club-friendly hip-hop beats. Many of the tracks come off the shelves of Ivier's San Francisco shop, Wisdom Records, but if you come by the club, he'll bless you with them all the same. *Tuesdays, Milk, 1840 Haight, SF. \$7. www.milksf.com, www.jahwarriorshelter.com.*

Honorable mentions: **Club Dread** (Mondays at Studio Z), **Spread Love** (Tuesdays at Madrone Lounge), **Yard** (Thursdays at Little Baobab), **Enter the Dancehall** (monthly at Club Six), **Cheb I Sabah** (Wednesdays at Underground SF). ❖

Read Tomas Palermo's blog at forwardever.blogspot.com.

Secrets & Lies

From page 7

already), but word's still out on the fate of the Expansion. . . . The 1751 Social Club, in the Western Addition, (better known to all us hip-hop hedz as the former Storyville) got bought by Desi Danganan of Massive Selector and is now known simply as **Social Club** (1751 Fulton, SF. 415-441-1751, www.1751socialclub.com). Danganan's already welcomed legendary local scratchers Shortkut, Vin Roc, and Swiftrock back to the club (many folks fled after Storyville closed) for the return of one of my favorite club nights, Beat Lounge, every Tuesday. . . . Hidden gem Dylan's in the Mission has just become **Homestead** (2301 Folsom, SF. 415-282-4663), but the paint's too fresh to get a handle on the flavor yet . . .

Meanwhile, the **Endup** (401 Sixth St., SF. 415-646-0999, www.theendup.com) continues its plunge into loungelike splendor. The new owners have completely redone the back area, added all sorts of digital video effects to the dance floor, and re-amped the sound system, which I say is now the best in the city. They've even added a giant stone Buddha to the roof, but my Buddha-chasing years are behind me (I'm 86'ed from all the city's bear bars), so I don't know what to think about that. Club promotions manager Alison Page, who's been there since way before the legendary club was sold last year, tells me "the new owners are great. They're committed to really turning the club around and broadening its horizons." I don't know if "broadening its horizons" means stopping me from passing out on the back patio at 4 a.m. after too many Cuervo shots, but hey — tradition dies hard. Local promoters are taking advantage of the

Continued on page 18

outside the box

Five clubs you may have missed.

By Giselle Velazquez

A night out can follow a familiar pattern. You head out to club-hop, dance to some hip-hop, and end your night at the IHOP. Again. Sure, we in the Bay Area are blessed with a cornucopia of hot parties featuring all the latest musical subgenres — but sometimes you just want to club outside the box and head somewhere new. Here is a selection of faves from the past year. For those of you about to party with the unknown — and those of you who already did in 2005 — we salute you.

Lido's Nightclub This San Jose joint gets seriously multicultural on its multiple levels. On the bottom floor the club's an authentic Mexican dance hall, with bands blasting ranchero music while couples hustle around the crowded floor and pound down Coronas. Upstairs you can still get a Corona — but you'll drink it while grooving to live Vietnamese dance pop amid seizure-inducing disco lights. Note: The two floors have separate admission prices, and the cover steepens with the elevation. *30 S. First St., San Jose (408) 298-4318.*

Mediterranean Nights Want to know what all the coolest kids in Tehran and Cairo

are getting down to? This venue-hopping club features pulsing Persian and Arabic beats and other obligatory Middle Eastern touches. A few hits on their ever-popular hookah and you may be able to muster the courage to pick up one of the roving belly dancers — but we doubt it. *Rotating venues. (415) 260-9920, www.aykutevents.com.*

Quiet Party You hear some strange things out at the clubs, and some even stranger things afterward — like that ringing, humming reverberation in your eardrums after too much decibel-dipping. For a change of pace, try the Quiet Party, where the patrons manage to mingle without uttering a word, thanks to lots of note-passing — and a little bit of booze. Offshoots in NYC, DC, Houston, and Beijing suggest a global phenomenon on the rise. *Rotating venues. www.quietparty.com.*

Queer Ballroom Dance Party Head out for a night of same-sex social dancing. Arrive early enough and you can bone up on your foxtrot and waltz, then seduce helpless passersby with your torrid tango until midnight. *QBDP is changing its schedule and location; check the Web site for details. www.queerballroom.com.*

Rodeo Club You probably wouldn't expect to see a traditional, down-home Texas honky-tonk in the Bay Area — and you definitely won't find it at the Rodeo, where on



Sapphira and Samaara perform at Mediterranean Nights

PHOTO BY JUAN CARLOS OF EYEOPASSION.COM

any given night you might find the DJs or a band blaring country and western, or you might be treated to traditional Mexican music or even some hip-hop grooves. Call or check the Web site calendar for details. *610 Coleman, San Jose. (408) 279-8515, www.therodeoclub.com.* ❖

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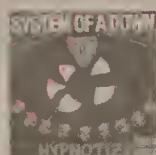
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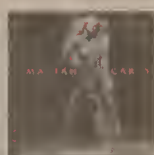
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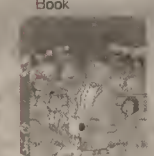
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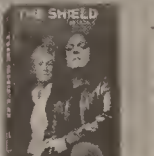
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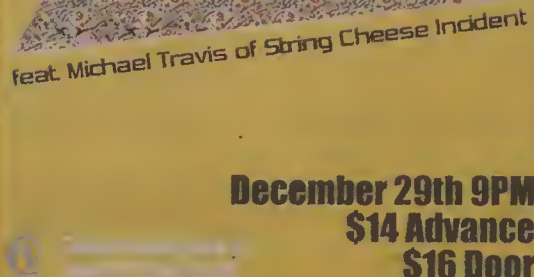


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★ DRINK IN THE WORLD ★

alternaqueers are go!

And mustaches are back.
By Marke B.

Earlier this year, twee neoglam Euro fashion fused with homocore political sensibility, early-'80s downtown Manhattan attitude, and the new wave/postpunk musical resurgence to create underground queer club culture's new iconic style: *alternaqueer*. The term was actually coined in 2004 by the organizers of Montreal's famous Divers/Cité pride celebration to denote the performance stage set aside for "electrorockers, blues garagists, and even cowboy crooners" — but like all subcultural media tags, the term grows more fluid by the moment. (And don't let the Canadian connection blow your mind: Alternative queer cultural trends like East Coast homocore, queer rock fanzines, and Bruce La Bruce skinhead porn originated there, as did their opposites: circuit culture, designer turtlenecks, and legalized same-sex marriage in North America.)

Bay Area club kids latched on to the term's musical roots and expanded them to include everyone from electroclash fashionistas and omnisexual goths to leather-clad homo head-bangers and FTM hip-hoppers. *Alternaqueer* has become shorthand for anyone outside the gay media mainstream. Except that now there's a uniform look: patchy hairdos, goofy sunglasses, street-hustler complexions, and *Flashdance*-meets-*Road Warrior* style, with a dash of Freddie Mercury for bombast. ("Mustaches must be coming back!") I recently heard some tourist queen squeal in the Castro. Girl, you don't even know.)

The need for a new word to describe queer folks who chafe at the one-size-fits-all, Nasdaq-ready *LGBT* moniker was brewing for a long time — especially in the face of gay culture commodification, alarming economic disparity between ghetto fags and rich A-gays, increasingly uncategorizable gender identities, a questionable push for state-recognized unions, and the cultlike screwiness of more established mainstream-resistance organizations like Gay Shame and ACT UP San Francisco. Alas, it seems that alternaqueer style is at present trumping alternaqueer politics. I'm nervously awaiting the backlash, but right now, at the very least, alternaqueers possess the one characteristic that renders conservatives powerless: They're just plain fucking cooler. Here's where to find 'em.

Aunt Charlie's Lounge This gritty Tenderloin gem is alternaqueer homebase. DJ Bus Station John's Thursday-night bathhouse disco, Tube Steak Connection, is packed; Tuesday nights host a revolving array of young alternaqueer theme nights, and weekend drag shows with the Hot Boxxx Girls are outta control. 133 Turk, SF. Various covers. (415) 441-2922, www.auntcharlieslounge.com.

Faggot (at Daddy's) Every first Wednesday of the month, Daddy's, the Castro's only rock 'n' roll leather bar, plays host to a swarming mob of young punks bent on alcohol-fueled rebellion. 440 Castro, SF. Free. (415) 621-8732, www.heyfaggot.com.

The Rod (at Deco) All the glamour-tragic kids gather every second Friday of the month at Deco, in the Tenderloin, for DJ Bus Station John's tongue-in-cheek tribute to clone-era gay sexuality. 510 Larkin, SF. \$7. (415) 345-9832.

Arrow Bar and Rickshaw Stop Homes to the



Anna Conda at the Cinch

metrosexual backlash, these mostly straight(ish) hot spots attract their fair share of alternaqueers, especially Arrow Bar's Frisco Disco Saturday nights. The styles are fierce, and the music is synth-pop/postpunk icy hot. *Arrow Bar*, 10 Sixth St., SF. Various covers. (415) 255-7920; *Rickshaw Stop*, 155 Fell, SF. Various covers. (415) 861-2011, www.rickshawstop.com.

Phone Booth Sheerly by virtue of invisibility, exclusion, and utter hotness, any dykes who don't wanna shack up and make babies qualify as alternaqueer. The homo chicks (and dudes) who gather at this tiny Mission spot are the friendliest freaks in town. 1348 S. Van Ness, SF. (415) 648-4683.

Charlie Horse (at the Cinch) Former Miss Trannyshack and punk rock drag idol Anna Conda slays 'em every Friday with outré drag shows and anarchic antics at this Polk Street dive. 1723 Polk, SF. Free. (415) 776-4162.

Sunday Beer Bust and Thursday Night Live

(at the Eagle) No one who's anyone misses this legendary bar's Sunday-afternoon pageant of leather-loving faggotry. On Thursdays punk and electronic bands draw up-to-the-minute mixed crowds. 398 12th St., SF. Various covers; beer bust free entry. (415) 626-0800, www.eaglesf.com.

Bootie (at Cherry Bar) Every other Saturday, underground mashup stars Adrian and the Mysterious D spin bootleg and bastard pop for their hordes of fans. 917 Folsom, SF. \$8. (415) 974-1584, www.bootiesf.com.

Shadowplay (at the Stud) DJ Donimo spins edgy electro, disco, Britpop, and indie every first and third Friday at this dark and lovely SoMa joint. 399 Ninth St., SF. \$5. (415) 863-6623, www.shadowplayst.com.

SFqueer.org and Ggreg.com These two indispensable Web sites (with mailing lists) clue scenesters in to the best nonmainstream queer events. ❖

bars with djs

Deborah Giattina crowns a winner:
Little Baobab

Frisco likes to disco, and a lot of us go out specifically to get lost in a sea of dancers 20 feet deep at some downtown nightclub. Others like the no-frills (or cover) bar-and-juke-box combo. Then there's you. When you go out, you don't know if you want to kick back or get up and twinkle your toes ever so slightly to the beat (you know, of course, that it's illegal to dance at most bars). Bars with DJs are your kind of place, and we know exactly where to send you.

Word of mouth for **Little Baobab** is huge. So huge that DJ Sogul Diouf (also manager of the restaurant Bissap Baobab, Little B's nearby relation) says he hardly makes flyers to advertise his Saturday-night set, which features some of the best Ivory Coast body-moving grooves in the city. So huge that it has worldwide reach. Twice I've been to the packed joint and chatted with some garçon fresh off a flight from France. What makes foreign visitors to San Francisco cut a bee-line to this petit spot in the Mission? Could be the tiny venue's reputation as a space for smooshing international bodies together with somewhat crunchy American ones, but mostly it's the music. In addition to Diouf's night, Wednesdays heat up



with salsa and reggaeton, Thursdays are for reggae and dance-hall fans, and the owner plays his African faves on Fridays.

Multilingual Senegalese owner Marco Senghor opened the bar, which serves African and Caribbean Creole food in the early evening, about eight years ago, after he grew tired of running his hibiscus juice business. Those libations, improvised from the traditional ginger-spiked drinks of his homeland into fruity intoxicants, are also a big attraction, especially for a chica with a tired trunk in need of a thirst quencher. *Dinner 6–10 p.m., happy hour 6–7 p.m., dancing with DJs 10 p.m.–late*, 3388 19th St., SF. (415) 643-3558.

The royal court: Almost anything goes — heavy psych rock; rare indie-rock 7-inches; jazz, Latin, and blues played on a Victrola — at the eclectic Attic. Once you've waded through the narrow bar area near the entrance, the room opens up into a dark cavern of booths where regulars comfortably socialize. Definitely check out the '70s soul, funk, and disco of Hot Shot on last Mondays with DJ Pickpocket and pals. 3336 24th St., SF. (415) 643-3376.

When partying in the Castro, you definitely want to check out the **Bar on Castro**, the padded vinyl-walled hangout where you'll gratefully hear something other than the totally generic gay disco blaring from other district establishments. Popular nights include Sundays, with longtime local DJ Page Hodel, and hip-hop on Tuesdays with DJ Jay R. 456 Castro, SF. (415) 626-7220.



Ethmane Ali and Sarah Brett at Little Baobab

If you're out for action, the wonderfully cozy and cruisey **Tunnel Top** has it. A sandwich board of DJs greets you as you walk into this dark, wood-paneled space, often listing well-known hip-hop mixers, like DJ Romanowski. Grab a drink and head straight up to the creaky loft, where you can lounge on cushioned benches or scope from the railing. 601 Bush, SF. (415) 986-8900, www.tunneltop.com. ❖



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the bloody triangle

A terrifying tour of three make-your-own Bloody Mary bars. By Camper English

San Francisco is a city with strange mystical energy. Usually this bubbles to the surface in the form of drum circles and magically delicious burritos, but for every positive center of energy there must be a balancing negative. One such zone of evil near the geographical center of San Francisco lies dormant most of the week, erupting with a vengeance only on that most sacred of days; a day when the Judeo-Christian god rested, and the rest of us were told by three different sets of bartenders to make our own damn Bloody Mary. Join me on Sunday, then, for a tour of the Bloody Triangle — *if you dare!*

We begin at 16th Street and Guerrero, at the bar **Elixir**. Behold its suspicious location a mere block from Mission Dolores! Feel its devilish charm! See the drink specials board! Legend has it this corner is the second-oldest saloon site in San Francisco, having witnessed the horror of earthquakes and fires and dot-coms. Consider that while you join me for a drink inside — *if you dare!*

On Sundays, Elixir opens at the bright hour of 10 a.m. during NFL season, noon the rest of the year. At such times, the bar is filled with slightly sleepy football fans and also a few of their dogs. The \$6 make-your-own Bloody Mary comes as a pint glass partially filled with vodka. The rest is up to you, with the help of a condiment bar that holds three kinds of juice (including Clamato!), approximately 17 hot sauces, and 17 types of peppers, powders, and spices. The vegetable selection here mirrors that at the other Bloody Mary bars we'll visit today, including pickled green beans, olives, pepperoncini, cocktail onions, lemons, limes, celery, and horseradish. Coincidence, or convergence?

Now walk with me down 16th to Mission Street, there turning left toward Duboce. Sitting almost beneath the highway overpass like a troll beneath a fairy-tale bridge is the restaurant-bar-club **Levende**, a former garage that somehow manages to be swanky while surround-

ed by sausage factories. Sometimes, if you listen closely, you can almost hear the pigs on the menu there cry out, "How about a delicious make-your-own breakfast cocktail with which to wash me down?" Have one — *if you dare!*

Levende on Sundays is the hipster breakfast spot you can bring your parents to. At the DJ-enhanced Boogie Brunch (10 a.m.—4 p.m.), the make-your-own Bloody Mary comes with the \$16 breakfast special, or \$7 separately. Either way, that buys you a pint glass filled with plain or house-infused pepperoncini vodka to bring to the bar, where a large selection of juice — six kinds (including Clamato!) — awaits. The one made with beef broth is known as an ancient voodoo cure for nonvegetarian hangovers.

After finishing your cocktail, let us flee this troll's nest and walk up 14th Street to Market. On the corner, a semi-triangular (triangles: inherently evil?) restaurant called **Home** looks suspiciously like the bow of a ghost ship half submerged in an asphalt ocean. Many people say this building is cursed, as several other restaurants built on the spot have gone under.

Home is popular with gays and gay-adjacent brunchers of all ages. The make-your-own Bloody Mary costs a mere three bucks here, but comes in a smaller Collins glass. So you'll have to have two drinks here — *if you dare!* They skimp on the juice selection (read: no

the triangle



Clamato!) but serve about 18 different hot sauces to make up for it. Brunch is served from 10 a.m. to 2 p.m.

After your visit to the outer rim of the Bloody Triangle, you're probably a little bit tipsy and oriented toward evil. That is why I've ended the tour at Home — to remind you to go there. I recommend you never come back to this damned part of town, but I know you will not heed my warnings. No one ever does. The Bloody Triangle calls out to each of us like a naked mermaid to a drunken sailor, inviting us to join her each Sunday, drowning our hangovers in her murky red depths. ❖

GUARDIAN PHOTO ILLUSTRATION BY MIRISSA NEFF

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Snappy and Aja at Sneaky Tiki

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mixed scene

The best and the brashest of the Bay Area's latest lounge boom.
By Snappy the Transanimal

High on the giddy champagne fizz of the real estate bubble, the bar scene was stellar in '05. For a transanimal like me — small, brightly colored, assembled from the various body parts of other stuffed animals — this was especially great news because, let's face it, the transanimal scene hasn't exactly taken off here. Yet. Oh, sure, there've been a few one-off transjams on the downlow and even the occasional psy-trans Solstice gathering, but lately those are getting taken over by drooling wannabes and all-up-in-your-snout janimal-chasers. They're sweet, but way too needy, yo. If you're just out looking for a good stiff drink with some nice hot fluff, forget it.

Thank Frankenstuff this is the Bay Area, where the sight of a lone transanimal doin' the squeak on the dance floor (or sliding down the plush banquette after too many soju cosmos) doesn't raise much tweezed eyebrow. Besides, with its freaky-deaky mix of over-the-

top decor, crazy digital visual excess, boatloads of friendly babe clientele, and a dash of retro rock 'n' roll sleaze, the new bar style squeals for your attention. If you wanna score the hollabacks, you gotta be unique. And score I do. The lounge lizard may be creeping back, but the hotties all go nuts for a transjan snuggle. Hey, is that a bed I see on the dance floor?

It is if we're at **Dolce** (440 Broadway, SF. 415-989-3434, www.dolcesf.com), which kicked off a slew of hayroll-happy openings early this year with a playboy crowd and some kinky élan. It also led the pack of new North Beach ultralounges, which includes plush dance palace (with impressive guest list) **Zebra Lounge** (447 Broadway, SF. 415-788-0188, www.zebrasf.net), cozy DJ den **Magnet** (1402 Grant, SF. 415-271-5760, www.magnetlounge.com), and the too-cute-even-for-me **Sip** (787 Broadway, S.F., 415-699-6545,

Continued on page 22

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Secrets & Lies

From page 8

upgrade, and already Saturday nights at the Endup are where all the cool kids clamor to be (although I seriously miss the recently departed Miss Juanita More's crazy-diva presence as monthly hostess). Can you believe the place has been around for 32 years?

House on fire

The rebirth It's been high diva-drama on the house scene for real this year, OK? 2005 is the latest year in which everyone said house died. Supastar DJ culture tanked. Bay Area house venues shrank. Sugar, Remedy, and other longtime club nights folded, as well as the one new club that tried hardest to keep house alive, Jack. Kids all followed the shiny electroclash piper away from the tribal beat.

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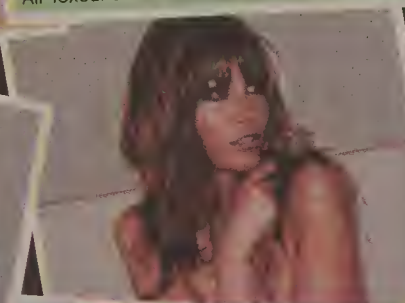
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SupposiTORi Spelling
at the Endup

(Soapbox moment: And this whole time some people are still, for whatever reason, blaming... Asians? What the fuck?) There's been a lot of acrimony flying among DJs and promoters who've known each other for years, friends I came up in the scene with, whose floors I've passed out on after four days straight of partying. There've been other promoters who saw a good thing and cash-moneyed and/or flirted their way into the venue so they could take it over. And then there've been DJs stealing promoters' boyfriends. Would that it were all lies!

But whatever. The splits are actually doing the scene good. Everybody's starting their own new project, sometimes in competing slots. And a pretty amazing array of promoters and labels

Continued on page 22

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going dutch

Robots, orgies, ice palaces, and the Mistress of Scent —
welcome to Amsterdam import Supperclub. By Marke B.

"Oh it's absolutely wild. And it just keeps getting better," says Princess Kennedy, the infamous SF trash-drag personality, when I ask her how it's going with her hostess gig at the mind-bogglingly plush new restaurant-club-performance space-art gallery on Harrison called, simply, Supperclub.

"There's just no limit to the creativity," she continues. "And look at me — I'm gorgeous!" She's just finished taking part in a *Barbarella*-esque "cold war-space opera-industrial thing" at the club, in which she played an evil fembot wheeled out on a giant serving tray. She looked like a tranny-Bionicle supermodel, or what you'd get if half of Paris Hilton's face suddenly peeled away to reveal the glowing cyborg within. Awesome hot, but a tad unnerving.

Kennedy's roll-on part was wedged within a much larger, smorgasbord-like "concept" that included a giant mad-scientist laboratory setting; hunky cohost Stu Gerry riding a vintage motorcycle into the restaurant and onto the stage; a jackboot-outfitted butch dyke accusing a petite masseur of being a Russian spy and tying her up in a castle dungeon (where she was menaced by a headless dog until she confessed); and a corporate speech by a CEO during which three of his employees were bound in chains behind him. All for the benefit of diners enjoying a sumptuous five-course prix fixe meal. In bed.

Fab.

The "in bed" part is a staple of the Supperclub allure, which involves treating diners to demiurgic feasts (prepared by well-respected chef Jerry McGinnis) in one of the more than 30 oversize beds that dot la Salle Neige, the roomy, pure white dining space. (The menus change weekly and are devised to complement the performances metaphorically.) Attached to the dining area is le Bar Rouge, a sweet little alcoholic enclave that attracts a more cocktail-inclined crowd. La Salle Privé is the gallery annex next to the bar. On weekends (and weekdays when the vibe is right) Supperclub opens

La Salle Neige up into a large dance floor featuring a kick-ass sound system and digital video projections.

Owners Tad Glauthier and Alex Lustberg brought the multifaceted Supperclub concept over from Amsterdam, where the original Supperclub (by eccentric Dutch restaurant design team IQ Creative, BV) has become famous among international scenesters for its huge, orgiastic parties. (It's also spawned quite a franchise. In addition to Supperclubs in Amsterdam and SF, there is now a four-deck "Supperclub cruise" aboard Dutch steamship *Comtesse* every weekend and a Supperclub Rome, with Supperclubs in London and Singapore and a "Supperclub cruise Méditerranée" on the way.) All the Supperclubs share a fierce, genre-shattering commitment to "crazy creativity" that can sometimes overwhelm newcomers.

"It's kind of an education process to explain what we're up to, because it's definitely not the kind of thing people are used to," says Eric Glaser, Supperclub's promotions manager and creative director of the space opera-industrial thing performance described above. "But they're really starting to catch on to what we do. And it's an education for us as well, finding out what works in this kind of 'anything goes' atmosphere."

"For instance," he continues, "we just had a fantastic experience with the Mistress of Scent. We brought her in to go from bed to bed, offering an array of sensual oils to

test and mixing custom ones on the spot for our guests to take home. And she went great with our dinnertime massage service. She's definitely coming back. I still have a little bottle of lavender-ginger-bergamot on my desk. And then we did this amazing ice palace thing where everything in the club was frozen."

Because the nightly performance spectaculars encompass so many cool-kitsch genres, dynamic visuals, and eye-popping forms of artistic expression, shorthand descriptions of them are usually suffixed by that catch-all word, "thing." Besides the "ice palace thing" (featuring glacial decor, frozen cocktails, and, yes, simulated ice-skating), Supperclub has also played host to such theme nights as the "retro-future-robot thing" and the "ancient bacchanal/Roman orgy thing." Throughout it all, cohosts Kennedy and Stu act as combination maître d'-ringmaster-MCs. "The only thing people are sure to get during a Supperclub experience," Glaser says, "is great food and a mind-blowing adventure."

If this all sounds like an upscale version of Burning Man (except for the great food part), that's because it is. "I've been to Burning Man the last 10 years it was put on," Glaser says, "and Tad and Alex have been there several



Candace and Barbara
at Supperclub

times. The creative genius of the playa infuses everything we do. We have the groundbreaking ingenuity of Supperclub Amsterdam to draw from, but we also have this incredible yearly event in our own backyard whose energy and spirit we try to pay homage to in our presentation."

And Glaser is quick to distance Supperclub from the Vegas-style cabaret dining experience, or SF's own vaudeville-under-a-big-top, Teatro ZinZanni. "We're not 'first course, then acrobats on stilts, second course, then fire-eating drag queen,' etc. — although we do feature those kinds of performers. We focus on being more 'interactive,' constantly having something going on that patrons can engage or participate in. Of course, we also make sure there's time to eat, because the food's the best part."

Upcoming Supperclub events include a Trannyshack 10-year anniversary celebration, giant-screen film showings with truffle-butter popcorn, and dance parties with DJs Adrian and the Mysterious D. And for New Year's Day, Supperclub's planning to throw a hangover-slaying morning party called "Breakfast in Bed."

Um, how perfect is that? ♦

Supperclub. 657 Harrison, SF. Restaurant Tues.–Sun., seating 7:30 p.m.; Le Bar Rouge Tues.–Sun., 6:30 p.m. — 2 a.m., prix fixe five-course menu \$65; reservations requested. (415) 348-0900, www.supperclub.com.

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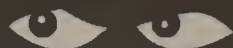
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Mixed Scene

From page 17

www.siplounge.com), up near
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Sip is not to be tipsily confused
with **Cip** (1225 Folsom, SF. 415-
863-1290, www.ciplounge.com),
local club impresario Cip's dia-
mond-chiseled niche in the
leather district (where My Place
used to be), which brings some
classy top shelf to SoMa. (Who
doesn't need a little Grey Goose
between cruises?) Cip also
opened a new queer-oriented bar
(gasp!) outside the Castro (double
gasp!), taking over the Top's old
spot in the Lower Haight with
Underground SF (424 Haight, SF. 415-864-7384,
www.undergroundsf.com), a homey haven for indie gaiety with a spritz of
circuit-scene ennui.

Oddball hotspots flourished this year, sparking up some of the darker
corners of the nightlife map. **Nihon** (1779 Folsom, SF. 415-552-4400,
www.nihon-sf.com) brought the concept of Japanese whiskey bars (and
more than 80 single malts) to the Inner Mission, while **Sneaky Tiki** (1582
Folsom, SF. 415-701-TIKI, sneakytiki-sf.com) featured flamboyant tropical
drinks at a decidedly untropical (yet still flamboyant) SoMa address.
Chaise Lounge (309 Cortland, SF. 415-401-0952) broke the dyke barrier
and gave the gals a new spot at last in Bernal Heights.

House-infused vodka haven **Nova** (555 Second St., SF. 415-553-2282,
www.novabar.com) twinkled in the shadow of SBC Park, and the
KnockOut (3223 Mission, SF. 415-550-6994) went rockabilly in the Outer
Mission. The loft-style, big-screen decor of urban sophisticate hangout
John Colins (90 Natoma, SF. 415-543-2277, www.johncolins.com), the
lush happy-hour mixers at **Catalyst** (312 Harriet, SF. 415-621-1722,
www.catalystcocktails.com), the hyperexclusivity and snakeskin look of
private club **Otis** (25 Maiden Lane, SF. No contact), and **Deco's** trans-
friendly, '30s-style piano-bar interior (510 Larkin, SF. 415-345-9832)
brought some big-city attitude to the San Francisco's lesser-traveled
streets. The Ruby Skye guys took their brand of slick luxuriance to
Pleasanton with **Aura** (5825 Hopyard, Pleasanton. 925-416-0777,
www.nightclubaura.com), and Oakland finally got a hip-hop shot in the
booty with **@17th** (510 17th St., Oakl. 510-433-0577, www.at17th.com).

Ready for a breathless alcoholic cuddle yet? Snappy hears ya. But wait,
there's even more. The big boys to beat this year were **Le Duplex** (1525
Mission, SF. 415-355-1525, www.duplexsf.com), with its expensive, multi-
tiered exuberance; hot-hot Amsterdam import **Supperclub** and its
attached **Le Bar Rouge** (657 Harrison, SF. 415-348-0900); the raucous,
packed-solid **Mr. Smith's** (34 Seventh St., SF. 415-355-9991, www.maxi-
mumproductions.com); and the super-swank Vegas style of **Loft 11** (316
11th St., SF. 415-701-8111, www.loft11sf.com). Oh, and did I mention the
classy, mixed-crowd appeal of **Eight** (1151 Folsom, SF. 415-979-3031)?

That's a lot of new cocktail to stomach, even for a transanimal. But the
more the merrier, I say. Because in this dark day and age, there's just
nothing better than a tippie-driven tango on the dance floor — or a nice,
warm cuddle in the Naugahyde booth. Cheers! ♦

Come get your fluff on with Snappy, Twittle, Phinokie, Dr. Frankenstuff, and
the rest of the überhip transanimal clique at www.transanimals.com.



DJ Romanowski
at John Colins

GUARDIAN PHOTO BY MIRISSA NEFF

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Marke B. flirts with
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Secrets & Lies

From page 18

got off their butts and banded together
to fill in the gaps. (In this category, I
have to give it up especially for the
Salted crew at **Mighty** [19 Utah, SF. 415-
626-7001, www.mighty119.com] on
Saturdays.) I suddenly have, like, eight
places to go and dance all night on
weekends again. It looks like every-

thing's back as it should be: under-
ground. A little competition can be
good, maybe. I just wish things hadn't
got so personal this time...

Up and coming Who's
new? Who's hot? Well, besides the huge
triumph of the entire alternaqueer scene
this year (see "Alternaqueers Are Go!"
page 12), a few sky-high personalities
have definitely come to the fore. I'm
loving Foxy Contin for his fucked-up

Arke B. says the only way to combat the vacuous media stranglehold of celebrity culture is to become your own fabulous disaster — and then tell him all about it. He writes the Bay Guardian's biweekly Super Ego club's column and eagerly awaits your e-mails at superego@sfbg.com.

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Yard Dogs Road Show performing at Sea of Dreams



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countdown

A New Year's Eve top 10. *By Kristina Peterson*

A few years ago, my mother decided there was really no more room for improvement in terms of either character or appearance and switched from New Year's resolutions to affirmations of her own general splendor. The rest of us, most likely, should probably drink less, go to yoga more often, and not enter through the back door of Muni anymore. But let's save that for 2006, and have our fun while we can. The following roundup of New Year's Eve festivities should help keep you out past your bedtime.

From Anon Salon, the people who brought us "Burning Man Decompression," comes the ever popular 'Sea of

Dreams,' a "New Year's Eve-olution." The double-header party (Dec. 30 and 31) features performances by the String Cheese Incident (both nights), the Dresden Dolls, Yard Dogs Road Show, and Vau de Vire Society as well as DJs, art installations, and an outdoor tent area. Dec. 30, 7 p.m.-2 a.m.; Dec. 31, 7:30 p.m.-4 a.m., Concourse Exhibition Center, 635 Eighth St., SF. 18 and over. Two-day passes, \$110; Dec. 30, \$45; Dec. 31, \$70. www.baselineticketing.com and www.ticketweb.com (tickets), www.seaofdreamsnye.com and www.anonsalon.com (info).

Step lively into the New Year with **Steppin'**, a Fillmore soul and Oakland funk band led by Oscar Myers that'll have you boogieing all night long to their jazzy-bluesy-funky old-school music. Prepare to wear a party hat as you sip your champagne. 8 p.m., Boom Boom Room, 1601 Fillmore, SF. \$35 in advance (www.boomboomtickets.com), \$50 at the door. (415) 673-8000, www.boomboomblues.com.

In the event that you invested in Google back in 1999, spend your dividends decadently at the Fifth Floor's 'Decade of Dom.' Attendees partake of a seven-course menu, accompanied by caviar and selected champagnes from Dom Pérignon. At a mere \$500 a head, it's practically a bargain. 12 Fourth St., SF. (415) 348-1555, www.fifth-floorrestaurant.com.

In the alternate, and more likely, event that your holiday budget is completely blown and you might not be able to afford a drink again, ever, you'll be happy to learn that the **Jacques Thibaud String Trio** plays absolutely free three days in a row at various Bay Area locales. Presented by the San Francisco Chamber Orchestra, the trio from Berlin will perform works by Mozart, Beethoven, and Golijov. Dec. 30, 8 p.m., Herbst Theatre, 401 Van Ness, SF; Dec. 31, 8 p.m. First Congregational Church, 2345 Channing, Berk.; Jan. 1, 4 p.m., St. Mark's Episcopal Church, 600 Colorado, Palo Alto. Free. www.sfcchamberorchestra.org.

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skool," hip-hop/reggaeton, and dance/reggae music. Presented by True Skool, Dee Cee's Soul Shakedown, and Daddy Rolo, the night also features a live performance by Zion I. 8 p.m.-4 a.m., Club 6ix, 60 Sixth St., SF. \$20 in advance (www.ticketweb.com, www.true-skool.org, participating music stores). (415) 863-1221, www.clubsix1.com, www.soul-shakedown.com.

The club 1984 rings in the New Year at the Cat Club with its 'Living on Video — New Wave' extravaganza. In the back room, DJs Melting Girl and Dangerous Dan put on a synth pop, goth, and industrial show with video faves from Depeche Mode, Men Without Hats, The Cure, and others. In the front, DJs Damon and Jules count down the year with all-time favorites from Madonna, Prince, and other '80s artists. Prizes go out to the best '80s outfits. 9 p.m.-4 a.m., Cat Club, 1190 Folsom, SF. \$20 in advance (www.1984sf.com or the Cat Club), \$30 at the door, \$25 if dressed in new wave attire. (415) 431-3332.

La Peña Cultural Center hosts a festive evening of Latin jazz with Jesus Diaz and His Bay Area Afro-Cuban All Stars. Percussionist-vocalist Diaz has performed with such greats as Carlos Santana and Dizzy Gillespie. Café Valparaíso will be open, serving Latin American specialties and wines from Chile and Argentina. 9:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$23 advance, \$25 at the door. (510) 849-2568. For café reservations, call (510) 841-3800. www.lapena.org.

Raising money for Theatre Rhinoceros, Marga Gomez's New Year's Eve Spectacular promises a night of laughs for a cultural cause. One of the country's first openly gay comedians, Gomez will soon be taking her acclaimed play *Los Big Names* to the off-Broadway circuit. Local comedian Nick Leonard starts off the evening, which also includes a fake midnight countdown. 7 and 9 p.m., Victoria Theatre, 2961 16th St., SF. \$25. (415) 861-5079 or www.therhino.org.

For the sixth year in a row, Les Claypool and his "fancy band" host the Hatter's Ball at the Fillmore. In addition to a Most Original Hat Contest, the evening showcases a performance by bassist-songwriter Claypool. The Phenomenauts open. 9 p.m., the Fillmore, 1805 Geary, SF. \$57.50. (415) 346-6000, www.thefillmore.com.

And lastly, Live 105 and popscene bring out the party animal in even the most jaded hipster at Mezzanine's Disco 2006. The Lovemakers, Every Move a Picture, and She Wants Revenge perform, and 10 DJs spin in three different rooms and an outdoor lounge. Arrive before 11 p.m. to enjoy the drink specials (and who doesn't enjoy a drink special?). 9 p.m.-4 a.m., Mezzanine, 444 Jessie, SF. \$20 in advance (www.ticketweb.com). (415) 625-8880, www.popscene-sf.com. ❖

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bar-stool charity

Some Bay Area watering holes offer more than just a hangover. *By Forrest Caskey*

Bar hoppers, beware! Some generous San Francisco bar owners are consistently slipping something mind-alteringly good into your alcohol: altruism.

After a year full of tragedies such as the tsunami, Hurricane Katrina, the south Asia earthquake, and W's re-election, charities have been relying largely on grassroots organizing from local communities to generate money and support. In many parts of the country, those groups organize fundraisers through churches, telethons, and community-center events.

In San Francisco, a lot of nonprofits hit the bars.

Everywhere you turned your bar stool this year, it seemed as if a fundraiser was popping up for this or that cause. And for a few establishments, it was just business as usual: A handful of local bars have been hosting fundraisers — lots and lots of fundraisers — for years.

Here are some shining examples of Bay Area bar-stool charity:

With 80 or 90 different fundraisers a year, the **Edge** (4149 18th St., SF. 415-863-4027) has become a center for alcohol-infused fundraising in San Francisco. During a recent five-hour drag show and auction, featuring some of the queer community's most venerable charitable contributors, the bar raised nearly \$20,000 for gay and lesbian victims of Hurricane Katrina whose nontraditional families are not recognized by the Red Cross. That's an impressive take when you consider that the total human capacity of the bar is a mere 67 people.

I attended this event in early September and witnessed hordes of people, stuck outside because of the large turnout, crowding the doorway and windows, tossing money and checks into the crowd with hopes of finding a donation box. Local businesses had donated hundreds of items such as wine, plane tickets, vacation packages, designer luggage, gift baskets, and porn to be raffled or auctioned off. Most donations were purchased at more than three times their market value.

After buying my fair share of raffle tickets, I left with the beginnings for a new collection of 1970s porn and half of a penis pump, the other half being wrestled out of my hands by a bearded guy dressed like a nun.

"Some guy paid \$550 to throw a pie in my face," says local charity organizer and legend, the Queen.

The Queen has been the backbone behind the Edge's monthly Basket Contest, which started more than 12 years ago. A pageant of sorts featuring genetically gifted men in their underwear, the contest has become the most successful and longest-

running charity event the bar has hosted, raising more than \$100,000 for the AIDS Emergency Fund (AEF).

Other notable successful events thrown by the Edge are Deena Dawn's monthly Spurs-And-Fur Party, which raises thousands of dollars for Under One Roof, Krewe de Kinque's Full Moon Contests, and Gary Virginia's benefits, which since 1996 have been bringing in droves of money for the AEF, the Breast Cancer Emergency Fund, Positive Resource Center, Magnet, Toys for Tots, and Immigration Equality.

Besides providing the space for these events, the Edge's owner, Don McMartin, donates all of the beer consumed during the popular \$8 all-you-can-drink beer busts, supplies the DJ, and gives away Edge apparel for raffles and auctions.

"When Don opened the bar fourteen years ago, half of his bartenders died of AIDS. I think this inspired him to open his doors to charity and help others out," Virginia says.

El Rio (3158 Mission, SF. 415-282-3325), another bar whose name has become synonymous with charity, has helped prove that salsa is but a condiment to good deeds. The place hosts between three and four charity events a month. Since it's much larger than the Edge, these fundraisers normally attract hundreds of people, and usually involve a line-up of DJs, a band, catered and donated food, raffles, and sometimes poetry readings. A door fee of anywhere from \$5-\$15 goes to the organization throwing the event. With a capacity well into the hundreds, a large event can generate thousands of dollars.

"It's a perfect place to hold these events. They have the space, the stage, and the heart," said Heidi Kieskowski, a self-described "charity hopper" who was at a recent El Rio event benefiting the Hidaya Foundation, a nonprofit group providing relief for victims of the southeast Asian earthquake.

El Rio is also a popular venue for local filmmakers who are looking to generate some funds for their films, as well as political fundraisers, and most recently an event for the Blue Star Builders, a gay building team headed to New Orleans to help build homes.

When owner Dawn Huston bought the bar, her vision was to make El Rio not only a drinking establishment but also a community center. "I look at what we do with the benefits and never feel that it is enough," she says, "and yet I understand that even a little money and goodwill spirals outward."

Hosting at least 52 fundraisers a year, **Jack's Elixir** (3200 16th St., SF. 415-552-1633) serves up an unusual approach to giving called Charity Guest Bartending. Every Wednesday night, a different group of aspir-

Southeast Asian
Benefit
8pm

ing altruists will organize an event by sending out Evites to their friends to come and buy drinks from them while they put in a guest bartending stint for charity. Since most cameo bartenders are novices at the trade, an Elixir bartender is on staff to help supply mixology instructions. A small portion of the tips made in the evening go to the Elixir bartender while the rest is pocketed by the organization chosen for the evening.

"On a good night with a lot of turnout an event can top \$1000," says Jennifer Skowlund, an Elixir manager.

Recent recipients have been Building a Cure, College Students in Broadcasting, FACES, various Mission community centers, and an overwhelmingly successful one for

become one the city's premier spots for lucrative fundraising activity.

Continued on page 31

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Charity

From page 29

Charities that hold events at 111 Minna get more than the door profits. Often they auction off artwork donated though 111 Minna's large network of artists and local philanthropists. Promoters can find big-name DJs and bands to draw in large crowds; some events raise more than \$10,000.

Nina Hagen recently brought in big bucks by donating her time and voice at a benefit for an impoverished hospital in India.

Big name organizations such as the Craigslist Foundation and Creativity Explored consistently hold events at the space, as do smaller groups benefiting artists and filmmakers. Eiming actively pursues benefit promoters to hold events at his club because "we have the space here to do it. I feel fortunate to live in San Francisco. It's easy to come together here and do something positive for people."

With basket contests, DJ events, guest bartenders, and art auctions, what other options are there for bringing people in to charity events? Drag queens, of course! Drag shows are notorious for raising money to help others out, and no place raises money quite like **Marlena's** (488 Hayes, SF 415-864-6672).

Marlena's, named for its matriarch and owner, hosts dozens of events each year that are sponsored by the San Francisco Imperial Council, a charitable organization in the leather community.

Organizations regularly touched by Marlena's open hand to charity are the AEF, Magnet, and Camp Starburst (a group supporting children with AIDS). Money for these groups is generated through auctions, raffles (which the bar donates items for), and, of course, the infamous drag shows. Local drag celebrities such as Nikki Starr, Gladys Bumps, and Donna Sachet often perform at these events, exciting the crowd into forking over tips — which always go into the charity basket.

At the end of an event, Marlena goes one step further: When all the money raised is counted and ready to go out the door, Marlena will cap off the amount from her own pocket. If the amount is \$525, she'll write the check for six or seven hundred dollars.

"I've done charity my whole life," says Marlena. "I love people, always believed in helping those who can't help themselves, it makes me feel good."

Adds longtime Hayes Valley resident Brynn Gelbard: "Marlena's acts like a community center. . . . Any given weekend you can see leather mamas, daddies, and over-the-top drag queens spilling out into the streets, all ready to lay down some cash for one of her causes." ❖

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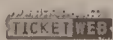
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Kiki Smith: A Gathering, 1980–2005

San Francisco Museum of Modern Art
November 19, 2005–January 29, 2006



Kiki Smith, Blue Girl (detail), 1996. Private collection. © Kiki Smith. Photo: Ellen Page Wilson.

Kiki Smith: A Gathering, 1980–2005 is organized by the Walker Art Center, Minneapolis, and is made possible by generous support from the Elizabeth A. Sackler Museum Educational Trust. Additional support is provided by Agnes Gund and Daniel Shapiro, the Barbara Lee Family Foundation, and Lowry Hill Private Wealth Management.

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RETURN OF the CRUISE

Sure, the Internet's fun. But what about the real thing? *By Marke B.*

According to *The Oxford English Dictionary*, the word *cruise*, in its most titillating sense, means "to walk or drive around looking for amusement, a sexual partner, etc." Pardon me, good sirs of *The OED*, but I thought that was *consciousness*. The example given is just a smidgen less stilted: "The habit of cruising — picking up boys for casual sex." Bo-ring.

Where in that definition — and it's impossible not to sound like a queasy '60s gay pulp novel here — is the anxious bob and weave of prolonged flirtation, the blush and breath that rises when you catch a sexy stranger's eye, the feel of a man's rock-hard stare, like two rough hands, slowly sliding up your thigh? Where is that thrilling moment when sidelong glances finally lock into cocksure place, just as you hear last call? With due respect to the well-educated folks of the big dictionary cited above, "picking up boys for sex" sounds like running out to the gas station for a three-for-one Kool Milds special and a pint of purple Gatorade. (Not that one can't score that way.)

Where, in fact, is good old-fashioned *mano a mano* cruising these days — with all the delectable '70s gay stereotypes the word brings to mind? Less and less in bars, it seems. This year, three more of San Francisco's famously cruisy gay haunts shut down: My Place, the Loading Dock, and the Detour. Sources close to the management of all three of those bars, who spoke to me anonymously because they feared "more gay press bashing" or "reopening old wounds," cited

a combination of health authority crackdowns, the disappearance of "classic leather culture," the effects of HIV, rising real estate prices, and a rash of "shiny gay lounge openings." But mostly they blamed the Internet. "People just stopped coming. They were all sucked up online," one said.

The few sleazy gay bars left in the city are feeling the pressure too. "People all went online, and that's been a struggle for us," said Scott Peterson, manager of notorious cruiser hangout the Powerhouse. "I think it's a cycle, and people will start to realize what they're missing, but in the meantime we're doing all we can to keep ourselves open."

In order to stay in business, well-established cruisy bars like Daddy's and the Edge, in the Castro, and the Powerhouse, Hole in the Wall Saloon, and the Eagle Tavern, down in SoMa, have proved themselves extremely flexible in welcoming all sorts of crowds and interests, actively programming nights that appeal to varied fetishes, experimenting with different music and promoters, and even welcoming mixed crowds on occasion. In the process, they've kept alive the possibility of a good, stiff drink and a hot and dirty pickup.

As with any new technology, the Internet's overwhelming, hypnotic attraction may be slowly wearing off. "Online cruising is totally different from real cruising," said veteran cruiser Josh, 34. (Many of the people I spoke with asked me not to use their real names.) "For one, there's too many tweakers. It's starting to feel harder to meet new people I want to actually have sex with online. I mostly go on sex sites now to see if my regular hookups are available. It's just a tool."

"In bar situations, you get to see more of what a person's like — how they act and talk. You get to make your own judgment," he added. Another veteran cruiser, Lars, 36, agreed. "In a real-life bar-cruising situation, you can make your own decision about someone," he said. "Online, you have to do it based on the information they present to you."

And then there's the resurgence of interest among younger gay kids in old-school cruising culture. The macho underground gay aesthetic — cruising, leather, denim, pre-condom porn — is rippling back into gay club fashion, and a new generation is enthusiastically adopting the imagery, if not exactly the lifestyle maybe, of the '70s cruise-queen look and feel. Recent documentaries like *Gay Sex in the '70s* (2005), which takes a fond look back at New York's cruisy gay underground, and *That Man: Peter Berlin* (2005), which celebrates the era of pre-condom porn through the biography of one of that era's most popular stars, have piqued the curiosity of many junior bargoers. And mainstream bands like the Scissor Sisters cheerfully revel in '70s gay fashions and a sleazy gay underground vibe, striking a chord with younger gay audiences.

Interest in the old days and ways, as well as Internet fatigue — "Oh god, it's such a timesink," is how one 25-year-old put it — is inspiring a current wave of club promoters to

Coby, Justin, Lalo, and Luis at Daddy's



Ron and Hailen at Daddy's



the bars

Powerhouse 1347 Folsom, SF. (415) 552-8689, www.powerhouse-sf.com.

Daddy's 440 Castro, SF. (415) 621-8732, www.daddysbar.com. (Faggot is first Wednesdays, 9 p.m.–2 a.m.)

The Edge 4149 18th St., SF. (415) 863-4027.

Eagle Tavern 398 12th St., SF. (415) 626-0880, www.sfeagle.com.

Hole in the Wall Saloon 289 Eighth St., SF. (415) 431-4695.

Tubesteak Connection Thursdays, 9 p.m.–2 a.m., Aunt Charlie's Lounge, 133 Turk, SF. (415) 441-2922, www.auntcharlieslounge.com.

The Rod Second Fridays, 10 p.m.–4 a.m., Deco, 510 Larkin, SF. (415) 345-9832.

Drunk and Horny Every other Saturday, 9 p.m.–2 a.m., Underground SF, 424 Haight, SF. (415) 864-7386, www.drunkandhorny.net.

Industry Occasional Saturdays, Mezzanine, 444 Jessie, SF. (415) 625-8880, www.industrysf.com.

harness the sleazy shorthand of big mustaches, supertight short-shorts, lube-stained Wranglers, and kinky accoutrements to generate buzz. Flyers and visuals from successful recent clubs like Tubesteak Connection (at Aunt Charlie's Lounge), the Rod (Deco), Faggot (Daddy's), now on-hiatus Macho, and several other parties push to the fore old-school queer imagery and create an arousing atmosphere of naughtiness. It's difficult these days to find a successful underground queer club that doesn't have snippets from old Colt porns playing on the video screen. And more mainstream gay nights like Drunk and Horny, at Underground SF, and Industry, at Mezzanine, also seem open to reviving a '70s sexual vibe.

"Cruising cuts across all economic, social, racial, and sexual boundaries," said DJ Bus Station John (of Tubesteak and the Rod), a leader among the new wave of promoters. It's important, he added, to maintain actual, physical bar cruising as a basis of cultural congregation and an important introduction of the recently come-out to the history of the gay community. "It's the most vital part of what brings us together as gay men," he said.

Whether or not the heat of the pre-AIDS bar-cruising scene will be revived (or redefined) by the intentions of these new club promoters seems a little too much to ask. But it's awfully nice to have a few more places to go for old-school sleazy fun. ❖

club guide



Showstoppers: Los Straitjackets, Kaiser George, and the Pontani Sisters perform at Slim's Thurs/15.

12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
111 Minna Gallery 111 Minna; (415) 974-1719.

330 Ritch 330 Ritch; (415) 541-9574.
1015 Folsom 1015 Folsom; (415) 431-1200.
1751 socialclub 1751 Fulton; (415) 441-1751.
Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.

Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.

Argus Lounge 3187 Mission; (415) 824-1447.
Arrow 10 Sixth St; (415) 255-7920.

AsiaSF 201 Ninth St; (415) 255-2742.

Atlas Cafe 3049 20th St; (415) 648-1047.

Axum East 1233 Polk; (415) 474-7743.

Bacar 448 Brannan; (415) 904-4100.

Balazo 18 2183 Mission; (415) 255-7227.

Bambuddha Lounge 601 Eddy; (415) 885-5088.

Baobab 3388 19th St; (415) 643-3558.

Bazaar Cafe 5927 California; (415) 831-5620.

Beach Chalet 1000 Great Highway; (415) 386-8439.

Beauty Bar 2299 Mission; (415) 285-0323.

Bimbo's 365 Club 1025 Columbus; (415) 474-0365.

Biscuits and Blues 401 Mason; (415) 292-2583.

Bohemia Lounge 1624 California; (415) 474-6968.

Boom Boom Room 1601 Fillmore; (415) 673-8000.

Bottom of the Hill 1233 17th St; (415) 621-4455.

Brainwash 1122 Folsom; (415) 255-4866.

Broadway Studios 435 Broadway; (415) 291-0333.

Bruno's 2389 Mission; (415) 648-7701.

Bubble Lounge 714 Montgomery; (415) 434-4204.

Butter 354 11th St; (415) 863-5964.

Buzz 9 139 Eighth St; (415) 255-8783.

Café Claude 7 Claude; (415) 392-3515.

Café Cocomo 650 Indiana; (415) 824-6910.

Café du Nord 2170 Market; (415) 861-5016.

Canvas Gallery 1200 Ninth Ave; (415) 504-0060.

Casanova Lounge 527 Valencia; (415) 863-9328.

Cat Club 1190 Folsom; (415) 431-3332.

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Cigar Bar and Grill 850 Montgomery; (415) 398-0850.

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Club Caliente 298 11th St; (415) 255-2232.

Club Deluxe 1509 Haight; (415) 552-6949.

Club NV 525 Howard; (415) 339-8686.

Club Six 60 Sixth St; (415) 863-1221.

Connecticut Yankee 100 Connecticut; (415) 552-4440.

Oaiva 3121 16th St; (415) 252-7740.

Daddy's 440 Castro; (415) 621-8732.

Delirium 3139 16th St; (415) 552-5525.

DNA Lounge 375 11th St; (415) 626-1409.

Oolce 440 Broadway; (415) 989-3434.

Ouplex 1525 Mission; (415) 355-1525.

Eagle Tavern 398 12th St; (415) 626-0880.

Edinburgh Castle Pub 950 Geary; (415) 885-4074.

Eight 1151 Folsom; (415) 431-1151.

Elbo Room 647 Valencia; (415) 552-7788.

Element Lounge 1028 Geary; (415) 571-1362.

Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.

El Rincon 2700 16th St; (415) 437-9240.

El Rio 3158 Mission; (415) 282-3325.

Endup 401 Sixth St; (415) 357-0827.

Enrico's 504 Broadway; (415) 982-6223.

Fillmore 1805 Geary; (415) 346-6000.

Fluid Ultra Lounge 662 Mission; (415) 615-6888.

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Glas Kat 520 Fourth St; (415) 495-8626.

Grand 1300 Van Ness; (415) 673-5716.

Grant and Green 1371 Grant; (415) 693-9565.

Great American Music Hall 859 O'Farrell; (415) 885-0750.

Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.

Hemlock Tavern 1131 Polk; (415) 923-0923.

HiFi 2125 Lombard; (415) 345-TONE.

Hotel Utah Saloon 500 Fourth St; (415) 546-6300.

House of Shields 39 New Montgomery; (415) 495-5436.

Hush Hush Lounge 496 14th St; (415) 241-9944.

Independent 628 Divisadero; (415) 771-1421.

Ireland's 32 3920 Geary; (415) 386-6173.

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Johnny Foley's 243 O'Farrell; (415) 954-0777.

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Knockout 3223 Mission; (415) 550-6994.

Rockit Room 406 Clement; (415) 387-6343.

Laszlo 2526 Mission; (415) 401-0810.

Levende Lounge 1710 Mission; (415) 864-5585.

Lexington Club 3464 19th St; (415) 863-2052.

Lingba Lounge 1469 18th St; (415) 355-0001.

Li Po Lounge 916 Grant; (415) 982-0072.

Lit 101 Sixth St; (415) 278-0940.

Loft 11 316 11th St; (415) 701-8111.

Lou's Pier 300 Jefferson; (415) 771-5687.

Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.

Mad Dog in the Fog 530 Haight; (415) 626-7279.

Madrone Lounge 500 Divisadero; (415) 241-0202.

Make-Out Room 3225 22nd St; (415) 647-2888.

Metronome Dance Center 1830 17th St; (415) 252-9000.

Mezzanine 444 Jessie; (415) 625-8880.

Mighty 119 Utah; (415) 626-7001.

Milk 1840 Haight; (415) 387-6455.

Monkey club, 2730 21st St; (415) 647-6546.

Moose's 1652 Stockton; (415) 989-7800.

Nickie's BBQ 460 Haight; (415) 621-6508.

Noe Valley Ministry 1021 Sanchez; (415) 454-5238.

Old First Church 1751 Sacramento; (415) 474-1608.

One Market Restaurant 1 Market; (415) 777-5577.

Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.

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Ramp 855 China Basin; (415) 621-2378.

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RoHan Lounge 3809 Geary; (415) 221-5095.

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Ruby Skye 420 Mason; (415) 693-0777.

Saloon 1232 Grant; (415) 989-7666.

San Francisco Brewing Company 155 Columbus; (415) 434-3344.

Savanna Jazz 2937 Mission; (415) 285-3369.

Shanghai 1930 133 Steuart; (415) 896-5600.

Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.

Skip's Tavern 453 Cortland; (415) 282-3456.

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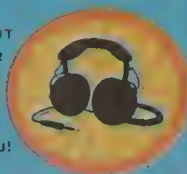
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Continued on page 34

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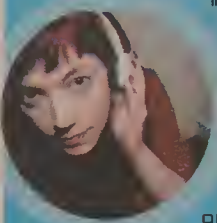
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Suede 383 Bay; (415) 399-9555.
Suite OneBOne 181 Eddy; (415) 345-9900.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voda 56 Belden; (415) 677-9242.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
21 Grand 416 25th St, Oakl; (510) 444-7263.
924 Gilman 924 Gilman, Berk; (510) 525-926.
Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Kleef 1621 Telegraph, Oakl; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oakl; (510) 893-0803.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Kingman's Lucky Lounge 3332 Grand, Oakl; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oakl; (510) 465-4073.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8585.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
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Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
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grooves



NMS

Imperial Letters of Protection (Big Dada)

The latest release from the excellent label Big Dada is NMS's *Imperial Letters of Protection*, a collection of majorly political songs recorded in a Georgia cotton mill. Officially, the genre is avant-rap, but let's be honest: It's weirdo rap. The beats are hard to listen to, and a majority of the rhymes are delivered off-beat or in an unintelligible manner, and those are the qualities that make some backpackers salivate.

NMS includes former Company Flow member Bigg Jus and Orko Eloheim. The press release labels Eloheim as a "Californian avant-rap legend," which begs the question, what makes a legend? Time in the game, an impeccable body of work, and recognition from peers? All I know is I've never heard of him and neither has the Internet, because I tried to look him up.

The mislabeling doesn't mean the guys don't know how to rip a mic, though. "Evacuate the White House" starts off with kids reciting the Pledge of Allegiance and goes into a superhero-type violin sample worthy of a Kool G Rap rant. NMS lays down back-to-back samples taken from news bites of Bush saying we shouldn't entertain conspiracy theories. "Strike Back" is a call to arms asking listeners to get active, and it features a Malcolm X sample I haven't heard before, and that's great. But the highlight of the song is when Eloheim says, "Word up!" just like Suave from Onyx does on "Throw Ya Gunz" when he says, "Word up! Raise 'em up, We do it with the crew that don't give a fuck." It's a nice contrast to reference such an apathetic line and song on a track advocating political participation. "Get Him Signed" highlights a Jeff Goldblum sample, which is pretty damn gangster. The loop on "Beast Vision" sounds similar to a drill. This is the stuff that makes me like weirdo rap, creative uses of ugly sounds. The album is timely: NMS mentions Saddam, Osama, and Bush repeatedly, and why not? No one is else in hip-hop — or rock, for that matter — is really making protest songs. Oh wait, Dave Dondero does — recognize!

Run-D.M.C.

Run-D.M.C. (Arista)

As a die-hard Kurtis Blow and Melle Mel fan, I confess that the first time I heard Run-D.M.C.'s 1983 single "It's Like That," I felt that if that's the way it is, the new status quo was going to leave me on the outside, looking in.

On the other hand, consider the reaction of few gazillion b-boys, who snatched up the single like there was no tomorrow.

"It's Like That" did nothing less than usher in modern hip-hop with its stark, point-blank beats and simple, politically charged lyrics. Run and O.M.C. were entertaining, but they didn't feel so much like entertainers as they did a pair of tough, clear-thinking, pioneering activists. They were in it together — they finished each other's lines, for instance ("Hard times are spreading just like the flu / Look out, homeboy, don't let them get you," from the second single, "Hard Times"), implicitly demanding their audience lock arms and throw in with them too. Run (Joseph Simmons, brother of Def Jam cofounder Russell Simmons) and O.M.C. (Darryl McDaniel) — neither of them 20 years old — clocked four hit singles before releasing the album, in early 1984. By then they were in a class by themselves and ready to open the

If you like Top 40 rap, this record is for you — it will melt your brain and open your eyes to the other side of the hip-hop fence. If you ever liked Orville Styler, then this record is *really* for you; you will love it so much your heart will attack you, but hopefully not in the way that Bigg Jus's heart attacked him when he was a teenager. Poor guy. (Nate Denver)

Gang of Four

Return the Gift (V2)

Here's the short version: In the late '70s and early '80s, Gang of Four released a string of three incredibly vibrant, jagged, classic post-punk albums: *Entertainment!*, *Solid Gold*, and *Songs of the Free*. Like everyone else at the time, their major-label deal (with EMI) screwed them out of all sorts of money and copyrights, and they wallowed in relative obscurity until 20-odd years later, when bands like the Rapture and Moving Units brought Go4's art-punk-funk style back into vogue. Now the band's original lineup, ready to finally capitalize on their rich legacy, is back touring extensively, to the delight of fans and critics. Time for a new record, right? Well, kinda. *Return the Gift* (originally titled *Whitey's Gift*) is a sort of self-honoring tribute album, with the Gang covering songs off their first three discs. They know they've still got the chops. They know we like the songs. They finally stand to gain a little cash from the new recordings (the old versions are the property of EMI). And their popularity is probably at its highest point ever, simply because history — especially in music and fashion — has a tendency to repeat itself every so often. So why bore fans who just crave the old Gang with an album of potentially unimportant — and often dreaded — "new material"? Back in the day, their records had to best those by the Fall, Public Image Limited, and the Au Pairs. Today the only thing they're up against is Franz Ferdinand's *You Could Have It So Much Better* (Sony). Indeed you could.

That said, the new versions — cleaned up, beefed up, and packaged with a pretty inessential remix disc — don't quite have the old-school oomph the originals do, but if you just want to support the cause, pick this album up and (as one of my colleagues suggests) hand it to a broke high-schooler who could use a quick lesson in rock's secret history. (Ken Taylor)

Breakestra

Hit the Floor (Ubiquity)

There's something about Breakestra that takes me back to my childhood — they're whimsical, fun, and just a little groovy. It's like listening to the background music during the chase scenes on *Scooby-Doo*, but with much better musicianship and bass lines that cause a carefree smile to spread across your face. But that's not

the entire story: When the beats of the title track off their new album, *Hit the Floor*, begin to pump through your headphones and Mixmaster Wolf's grainy vocals kick in, along with the breaks, you're somewhere else altogether, deep in the funkified sound of "Akestra."

Working in the hip-hop tradition, they've managed to revive '70s funk and soul, giving those genres new energy. "Family Rap" is filled with old-school rhyming styles and new-school guest artists like Chali2na and Soup, from J5, and Oooble K, from People under the Stairs, along with percussionist Mungungyo Jackson. Producer and multifaceted musician Miles Tackett has brought together Josh "Walle!" Cohen on keys, Geoff "Double G" Gallegos on sax and flute, Todd Simon and Paul Vargas on trumpet, Dan Osterman on trombone, Carlos Guaioco on keys, Davy Chegwidon on percussion, Dan Ubick on guitar, and soul sister Demya for a release that makes you feel so good you'll want to crank it up inside your ride with your windows rolled down and your hair blowing in the wind. *Breakestra* play a CD-release party Fri/16, DNA Lounge, SF. (415) 626-1409. (Jana Rogers)

Spoils of War

II (Shadoks Music/Normal)

Some reissues are more interesting in theory than in reality. Maybe "on paper" it sounded unique, but the full execution never came together, and the obscurity that followed was unfair but not a travesty. Then there are those times when you listen to something that came out decades ago and you can't believe you never got to hear those sounds until now. The latter is the case with the Spoils of War.

Deep in their own little world in Urbana, Ill., from 1967 to 1970, the Spoils of War started making pop songs layered with exotic instruments and experimental electronics, all performed with infectious warmth. At one moment, the group created music that sounds like a jingle you want stuck in your head, while the next moment, they allowed a folksy sense of emotion and levity to rise above all else.

You know something pretty great is going on when you hear instruments more common in Afghanistan and Russia — such as the domra and rubab — on a record that also encompasses lots of heavy organ, male and female vocals, and a '60s fuzzy rock guitar sound, and you never once question it or cringe. The Spoils of War had an ability to be both smart and catchy, sultry and playful, haunting and wholesome. They were the even-more-obscure kin to the United States of America. The spike in the drink of the Free Design. The fun daydream of Van Dyke Parks hanging out with the Monkees. Acid rock with a skip to its feet — and a whistle in its pocket. (Irwin Swinoff)

doors with their second album, *The King Of Rock* (Arista).

Arista has reissued the first four Run-D.M.C. albums (this one has four bonus tracks and notes by the group's biographer, Bill Adler). The package is fine: This is one reissue project that doesn't smack of the hard times that have hit the music business. What's most interesting is how rap's multiracial, multiethnic future is in every beat, every power chord of every track. The group's debut sounds much like a fledgling metal band, keeping things simple but fully aware of its powerful essence. Call it a seamless crossover or call it a declaration of independence from the racially segregated playlists and perspectives that had been imposed on music in the past.

Run-D.M.C.'s shelf life was brief. There's a lot of distance — sonically, socially, and politically — between anything the group created and, for instance, Public Enemy's epic 1988 *It Takes a Nation of Millions to Hold Us Back* (Def Jam). Still, this is where it started, and what can you say but "Holy shit," and "Look how far and how fast the music has evolved." Give this one a listen, and you can find the future — the vast, international hip-hop nation — lurking in the grooves. (J.H. Tompkins)

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Dec. 14-21, 2005

Dec. 14 Wednesday

Short and sweet I really like a good short story: It's concise, pulls no punches, and is highly Muni-friendly. But what qualifies a short story as one of the best? Bay Area resident and Pulitzer Prize-winner **Michael Chabon** has had to take a good, hard look at this topic. Chabon — who wrote *The Amazing Adventures of Cavalier and Clay* and *Wonder Boys* — guest edited the 2005 edition of the long-running series *Best American Short Stories* (past editors have included Joyce Carol Oates, Garrison Keillor, and Amy Tan). Tonight he speaks about the process he used to select the crème de la crème of short fiction. National Endowment for the Arts director of literature David Kippen and local *Best American Short Stories* 2005 contributor Tim Pratt also appear. 7 p.m., *A Clean Well-Lighted Place for Books*, 601 Van Ness, SF. Free. (415) 441-6670, www.bookstore.com. (Lydia Brawner)

Jyrky Boys Freshly back from a tour of Australia and New Zealand, Bay Area noise boys Yellow Swans have barely rested their feet, but they're already off and running for the **Jyrk Jamboree**, a West Coast tour of "modern noise, improv, and psychedelia," curated by Collective Jyrk, a music and art cooperative founded by

Yellow Swans members Pete Swanson and Gabriel Mindel Saloman, as well as by artist and musician E*Rock. Fellow Jyrk Members and contributors (all from the Bay Area or Portland, Ore.) Axlotl playing with Inca Ore, God, and World also perform their interpretations of freaked-out, improvised noise and free-form psych. 9:30 p.m., *Hemlock Tavern*, 1131 Polk, SF. \$6. (415) 923-0923. (Sarah Han)

Dec. 15 Thursday

Change is good It all began with a not-so-friendly feud: That's how ex-Junior Panthers drummer, event organizer, DJ, *Bay Guardian* staffer, and all-around good-time guy Raul Sanchez described the origin of his "dirty lickin'" band. Sanchez says the JPs grew out of a gripe he once had with bandmate Edwin Gomez while the two were still in high school. They were in rival bands: Sanchez's Valeria espoused Stone Roses-inspired pop, whereas Gomez's Wet Damsels glommed on to the Jesus and Mary Chain. Anglopop beef — sounds like the worst beef of all. Now that the rage has died, Sanchez has taken the initiative and brought together a slew of local performers "in the name of good tunes and good times" for Penny Arcade, a semiacoustic showcase of Bay Area talents. Pat Johnson and the New

Sheiks work that Southern rock/soul chic — joined by ex-Avenger Penelope Houston. Also on the sweet-and-low tip are Dave Gleason's Wasted Days, Dusty DiMercurio, Elliot Winard, and yep, those Junior Panthers, along with Nathan Moomaw and Sanchez himself. 8:30 p.m., *Bottom of the Hill*, 1233 17th St., SF. \$10. (415) 474-0365. (Kimberly Chun)

Free mustache rides

The world is divided between two camps: mustache haters and mustache appreciators. For those who fit in the latter category (like me), Mustaches for Kids' annual **Sweet 'Stache Show-down** is a must-see event. Formerly clean-shaven contestants have been growing their upper-lip hairs for the past four weeks for this final unveiling competition. Participants will not only be judged on growth ability, but on the character that has undoubtedly grown along with the 'stache (whether consciously or unconsciously, there's no denying you become a different person with a mustache). Proceeds from this event benefit San Francisco's Legal Services for Children. 6:30–9:30 p.m., *Rickshaw Stop*, 155 Fell, SF. \$10 sliding scale. (415) 861-2011, www.m4ksf.org. (Han)

Dec. 16 Friday

Big hair and Jesus According to their artists' profiles, the Kinsey Sicks promise to "turn their talents to the global effort to stamp out

holiday cheer" when they return this holiday season for a one-night-only performance of their award-winning hit, **'Oy Vey in a Manger.'** Judging from the tears shed at last year's sold-out shows, it appeared the dragapella beauty-shop quartet succeeded in their efforts. But dig a little deeper by attending one of their shows and you too will be crying from hours of painful laughter. Drag performers with angelic voices, acid tongues, and a fiery wit that bounces around the stage like a dodgeball, the Kinsey Sicks are quickly making their annual contribution to the holidays a must-see tradition. 8 p.m., *Herbst Theatre*, 401 Van Ness, SF. \$25–\$35. (415) 392-4400. (Forrest Caskey)



I keep remembering when ... Former New Kid Jordan Knight comes back to the block. See Sat/17.

Hear me roar Aretha Franklin, Helen Reddy, Alicia Keyes, and Gwen Stefani have all sung their takes on what it means to be a woman, but maybe you're still feeling a little left out of the equation. (I'm still waiting for someone to write a song about a twentysomething-year-old, cat-owning, Korean American woman with a penchant for Corey Haim-Feldman movies who lives in San Francisco with two vegan roommates.) Tonight's **No Whining Allowed** event — featuring writers, poets, singers, and comedians discussing, performing, and singing about what womanhood means to them — may be your chance to hear the story of your life (or just enjoy stories about other women's lives). Featured performers are Jeri Cain Rossi, Lori Selke, Sherilyn Connelly, Katrina James, Charlie Anders, Shauna Rogan, Julia Serano, Gina de Vries, Angie Krass, Tura Franzen, and Stefani Pisarczyk. DJ Willie Colon spins after the show. Proceeds benefit Footloose Dance Company's Women on the Way Festival, which takes place Jan. 12 through 29 in SF. 7:30-9:30 p.m., *Make-Out Room*, 3225 22nd St., SF. \$5-\$25 donation. (415) 289-2000, www.ftloose.org. (Han)

apparently not the kind of guy who can take a broken heart). Color Me Badd's Bryan Abrams and 98 Degrees' Jeff Timmons also perform. 8 p.m., *Red Devil Lounge*, 1695 Polk, SF. Concert, \$25; postperformance meet-and-greet, \$50. (415) 921-1695. (Han)

Finally, an album! Eight years is a long time to be teased, but the **Flakes** have kept their Bay Area (and beyond) fan base in full-length darkness, only releasing a handful of singles... until now. *Back to School* (Dollar Record) marks the band's first comprehensive, and extremely tardy, record. Although the band is knee-deep in "ex"-es, (ex-Mummies, ex-Count Backwards, ex-Bobbyteens, ex-Loose Lips), this record is evidence that the Flakes have no plans for dismemberment. If you haven't seen the Flakes' 10,392 other San Francisco performances, prepare yourself for a night of '60s and '70s rock 'n' roll nostalgia, complete with excessive freak-beats and teeth-mashing nastiness in the style of the Hypstrz, DMZ, and Shadows of Knight. Del Lames and the Pyroclastics also play. 9 p.m., *Parkside*, SF. \$7. (415) 503-0393. (Yu)

better come out of the woodwork for this performance: It'll be the last in the Bay for a bit, while the quartet heads to Europe. Wave 'em bye. Foreign Born and Mazarin also perform. 8:30 p.m., *Great American Music Hall*, 859 O'Farrell, SF. \$10. (415) 885-0750. (Chun)

Red suit, red planet Sure, *Miracle on 34th Street* is an indisputable holiday classic. But why be predictable with your Kris Kringle? Since nobody around these parts is hosting a *Silent Night*, *Deadly Night* marathon (five films in that festive series — let's plan ahead for 2006, people!), your next-best bet is to catch **'Santa Claus Conquers the Martians'** at Brainwash Cafe. On this occasion, the film will be shown without sound, instead featuring a live soundtrack performed by the Ahl-i Nafs. This twist means you'll be deprived of the 1964 kitsch-a-thon's winning dialogue (Voldar, a martian involved in the plot to kidnap you-know-who: "All this trouble over a fat little man in a red suit!"), but you'll still get green-faced aliens (including Pia Zadora in her film debut) and all the spaced-out stock footage the film's wee budget could afford. Ain't for nothing *Martians* got the *Mystery Science Theater 3000* treatment. Also on the bill: silent cartoon shorts by animation pioneer Ladislav Starewicz. 7 p.m., *Brainwash Cafe*, 1122 Folsom, SF. Free. (415) 255-4866, www.brainwash.com/calendar.html. (Cheryl Eddy)

Dec. 19 Monday

Now in multiplayer! The salty dogs of **Hella**, now four in number, have always stood out like a trash can full of fireworks. The former Hella show rundown was as such: Zach Hill playing shitstorm drums with the same vigor and endurance as an Olympian and Spencer Seim threading shred into it. But now, with the addition of Dan Elkan and Jonathan Hischke, the band has strong front legs to move on (guitar, bass processed to sound like a synthesizer, Atari-ed out keyboards, and vocals); it's an exciting change for a band that was already formidable in two-player mode. Electro Group and Frienemies open. 9 p.m., *Bottom of the Hill*, 1233 17th St., SF. \$10. (415) 621-4455. (Sean Patrick Maylone)

Dec. 20 Tuesday

The bee's knees The name **Marty Eggers** is a familiar one to Bay Area fans of early jazz music. The ragtime bassist and pianist has been a serious contributor to the traditional jazz scene for years: He helped found the Sacramento Ragtime Society while only a teen, was later the

So you've been practicing your or-bits, crabs, and flares, and you're finally ready to live large in a big house with five cars in turntable heaven with Qbert by your side? Well lace up your Air Force Ones, zip yourself into some North Face gear, and prepare to come up on some street cred by battling your fellow turntablists at **Jus'Scratch**, the first-ever scratching-only DJ competition here in SF. Some DJs will use the battle as a vehicle for their own musical progression, and others simply want to show off their skills as bona fide competitors, but all combatants must abide by the rules: scratches only (no beat juggling), and contestants must use the mandatory vinyl (can be purchased at B-Side Records) in their routine. In addition, participants will be judged on crowd response, stage presence, style, and technical originality, so leave that tired stuff at home and bring on the hurt. Look for Bay Area moguls DJ Swiftrock, DJ Teeko, DJ Spair, Kevvy Kev, and Bside taking a break from flipping the discs and acting as resident judges in the competition. The winner will receive \$100, a handful of shwag from sponsors, and acknowledgement of their accomplishment by his or her peers — the most important prize of all. Bay Area rap consortium the Contaminants will light up the stage between sets. 9 p.m., *Elbo Room*, 647 Valencia, SF. \$5. (415) 552-7788. (Justin Yu)

Hot spot



Oooh scratch! DJ Swiftrock judges the skills of competitors at Jus'Scratch.

president of the West Coast Ragtime Society, played in a multitude of Bay Area jazz and ragtime groups, and recorded and toured with an impressive roster of musicians, including Bob Helm, Hal Smith's Rhythm Cats, Leon Redbone, and Butch Thompson. Eggers is so invested in the scene that he's even married to a ragtime performer: Virginia Tichenor, pianist of the Tichenor Family. Tonight, Eggers tickles the ivories in the name of ragtime. It'll be the cat's pajamas! 5-7:30 p.m., *Pier 23, Embarcadero near Filbert*, SF. Call for price. (415) 362-5125. (Han)

tems in tow, bouncing sound around the surrounding buildings and park. Everyone is invited to attend as host and composer Phil Kline distributes CDs and tapes of his electronic tribute to the holidays among players. Feel free to download the beats from his Web site as well, and don't forget your boom box. 6:45 p.m., *Dolores Park*, Dolores and 18th St., SF. Free. www.philkline.com. (Caskey)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



No crib for a bed: Dragapella beauty-shop quartet the Kinsey Sicks perform "Oy Vey in a Manger." See Fri/16.

Dec. 17 Saturday

The right stuff Back in '89 I ate, drank, and breathed New Kids on the Block. I could recite every single line of their songs; I knew each of the five boys from Beantown's astrological signs and favorite foods (well, according to *Bop* magazine); and I lived in my NKOTB T-shirts. These days I'm a little rusty on my New Kids trivia, but I admit my eyes perked up and my heart beat a little faster when I saw that the Red Devil Lounge is hosting a show featuring the one, the only **Jordan Knight**. Some fans may have had a change of heart after seeing Knight on VH1's *Surreal Life*, but we true fans will be loving him, and his falsetto, forever (and it's a good thing, since he's

Dec. 18 Sunday

Not drowning but waving Icy-hot toothpaste? **Rogue Wave** impresario Zach Rogue claims to play a mean one on the band's My Space page, something that drummer Pat Spurgeon can top with ass slaps and guitarist Gram LeBron can match with a "porn stache." All of which is completely beside the point, however, because these Oaklanders make some mean — and, dare we say, rogueish — indie rock. So who needs the dental novelties and butt beats? Their latest album, this year's *Descended Like Vultures* (Sub Pop), upholds and maybe supplants the personal best set by the Rogue Wave's last, initially self-released album, *Out of the Shadow*. And fans

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music listings

music

Music listings are compiled by Sarah Han. The music interns are Sean Patrick Maylone and Justin Yu. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 14

Rock/blues/hip-hop

Ben Hunter Experience Johnny Foley's. 9pm. Clutch, William Elliott Whitmore Slim's. 9pm. \$20.
Cuts, Time Flies, Paula Fraser, Brian Glaze, Lou Lou and the Guitar Fish 12 Galaxies. 9pm, \$6.
Dry Spells, Barbarossa, Cunt News Hotel Utah Saloon. 9pm, \$6.
Eyeliners, Phenomenauts, Fabulous Disaster Bottom of the Hill. 9pm, \$8.
Farlow-Kirch Band Boom Boom Room. 9:30pm, \$7.
Sean Hayes, Entrance Rickshaw Stop. 8pm.
Holy Kiss, Rykarda Parasol, Carousel Red Devil Lounge. 9pm, \$6.
'Jackpine Social Club' Argus Lounge. 9pm.
Little Fuzzy Make-Out Room. 9pm, \$6.
Sergeant, Human Value, Bring Back the Gun Parkside. 9pm, \$5.
Snobs and the Clap, Seventh Standard, Tricks StudioZ. 9pm, \$2.
Vienna Teng, Etienne de Rocher Independent. 8pm, \$15.
Pyeng Threadgill, Jrod Indigo, J-Boogie's Dubtronic Science Madrone Lounge. 9pm, \$6.
Tommy Castro Band Biscuits and Blues. 8:30 and 10:30pm, \$20.
Yellow Swans, Axoltl, Inca Ore, World, God Hemlock Tavern. 9:30pm, \$6. See 8 Days a Week, page 48.

Bay Area

Bernard Anderson and the Old School Band Ashkenaz. 9pm, \$9.
Oynamite B, Wire Graffiti Bourbon Street. 9pm, \$10.
Genre Peak Blakes. 9:30pm, \$7.
Home at Last Jupiter. 8pm.
Nicole and the Sisters in Soul Beckett's. 9:30pm.

Jazz/new music

Don Asher, Jim Rothermel Moose's. 7:30pm.
Jen Baker Meridian Gallery, 545 Sutter; www.meridiangallery.org. 8pm, \$5-10.
Bossa Suave Lingba Lounge. 8:30-10:30pm.
Charles Unger Experience Les Joulins Jazz Bistro. 8pm.
Gaucha, Mitch Marcus Jazz Session Amnesia. 7:30pm, free.
John Houghton Washington Square Bar and Grill. 7pm.
Oscar Fabulous, Jerome Rossen Bacar. 8pm.
Savanna Jazz Trio Savanna Jazz. 8pm.
Eric Shiffrin Fairmont, 950 Mason; 772-5000. 7pm.
SoulJazz DogPatch Saloon, 2496 Third St; 643-8592. 8:30pm, free.
Benny Velarde and his SuperCombo Top of the Mark. 8:30pm.
Voz do Brasil Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.

Bay Area

Bernard Anderson and the Old School Band Ashkenaz. 9pm, \$9.
Calvin Keys Trio and Jam Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm.
Charlie Hunter Trio Yoshi's. 8 and 10pm, \$10-18.
Ned Boynton Trio Downtown. 8pm.

Folk/world/country

Kevin Burke Plough and Stars. 9pm.
Freddy Clarke Peña PachuMama. 8:30pm, \$8.
Oavka Hotel Rex, 562 Sutter; 392-2545. 6:30pm, \$18.
Live salsa band Pier 23. 7pm, free.
Open mic Ireland's 32. 9:30pm.

Porch Flies Rite Spot. 9pm, free.
Erin Shrader, Richard Mandel, John Ward Wilde Oscar's, 1900 Folsom; 621-7145. 8pm, free.
Tri Tip Trio Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm.

Bay Area

Candela Shattuck Downlow. 8pm, \$5-10.

Dance clubs

Afro Latin Jazz Voda. 5-7pm, free. With DJs Kevin Koga and Daddy Africa.
Anu Bar 9pm. With Desyn Masiello.
Belly Dance Elements African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Belly dance lessons.
Big Up! Big Up! Soluna Cafe and Lounge. 9pm, free. An event showcasing women in reggae and hip-hop.
La Bodega Baobab. 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Body Wet Wednesdays Luna Lounge, 1192 Folsom; www.lunaloungesf.org. 9:30pm. Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.
Bondage A Go-Go Glas Kat. 9:30pm-2:30am, \$5-7. Death rock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.
Crucial Nickie's BBQ. 10pm-2am. Roots, rocksteady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Dark Sparkle Purple Onion. 10pm-2am, \$5. Goth, glam, post-punk, dark retro with DJs Miz Margo and Sage.
Debutante Knockout. 10pm-2am, \$4.
Dodgy Eight. 10pm. With Chris Orr, Richie Panic, and Nadine.
Elev8 El Rincon. 10pm-2am.
Flava in Ya Ear Beauty Bar. 9pm, \$3-5. Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.
Hud Bender's, 806 South Van Ness; 824-1800. 9pm-2am.
Indulgence Harry Denton's Starlight Room. 8pm-2am. '70s, disco, funk, and house with DJ Bruce.
Jus'Scratch Elbo Room. 9pm, \$5. DJ scratch battle with judges DJs Swiftrock, Spair, Teeko, Kevvy Kev, and BSide; live set by DJ Swiftrock, DJ Teeko, and the Contaminants. See 8 Days a Week, page 48.
Levende Lounge 1710 Mission; 864-5585, www.levendesf.com. 7pm-2am, free. With DJ Von.
Low End Theory Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJs 4aM, Whoolligan, and Keelay.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Ragga and reggae with DJ Rebs.
Meat DNA Lounge. 9:30pm-2am, \$5. Industrial and EBM with BaconMonkey, Djall, Mitch, and Netik.
Moonstone Milk. 9pm-2am, \$5. Hip-hop, R&B, soul, and reggae.
Network Lounge 330 Ritch. 9pm. A club for members of the urban and international business industry to mingle at.
1964 Edinburgh Castle. 10pm-2am, free. Mod/'60s dance party.
Original Concept Underground SF. 10pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Passport Duplex, 1525 Mission; 355-1525. 9pm. World breaks with DJ Soulsalaam and guests.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth Alpha Bar, 3848 Geary; 244-6989. 8pm-2am, free. Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Resonance Polo's Blue Cube, 34 Mason; blue-cubesf.com. 9:30pm-2:30am, \$7. Funky house, tech-trance, and more with rotating DJs.
Rich Girls Skylark. 9pm-2am, free. With Daryl Stubbs and Duserock.
Rock Out Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free. Punk, garage, rockabilly, psychobilly, and more.
Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
Satellite Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Sweet Thing Delirium. 10pm. '60s and '70s rock and soul with DJ Jules and Jenny.
Synchronize Il Pirata, 2007 16th St; 626-2626. 10pm-2am, \$2. Psy-trance.
Vitabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikae and Jada Halston.
Wabi Sabi EZ5, 682 Commercial; www.ez5bar.com. 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.
Wink Butter. 9pm-2am, free. House, breaks, and techno.

Bay Area

Club 101 815 W. Francisco Blvd, San Rafael; (415) 460-0101. A salsa club with DJs.
Good Life Luka's Taproom and Bar, 2221 Broadway, Oakl; (510) 451-4677. 8pm-midnight. With VNA, DMadness, and guests.
Kingman's Lucky Lounge 5-8pm, free. Open audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.
Reggaeton Corner @seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm. Reggaeton and hip-hop.
Sabroso Bench and Bar, 2111 Franklin, Oakl; (510) 444-2266. Blatino night featuring reggaeton, old-school, and hip-hop.
Shattuck Downlow 8pm-2am. Salsa dance lessons.
Suburban Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free. Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 15

Rock/blues/hip-hop

Big Bones Biscuits and Blues. 8:30 and 10:30pm, \$10.
El Capitan, This Union Standard, John Francis Make-Out Room. 9pm, \$6.
Charm School Dropouts, Rusty Hips, Jay Walker DNA Lounge. 9pm, \$25. With MC Nina Hartley.
Groovus, Funkanauts Boom Boom Room. 9:30pm, \$7.
Mon Cousin Belge, Fierce Perm, Mythical Beast Hemlock Tavern. 9:30pm, \$5.
Dranger, Rum Diary, Halcyon High 12 Galaxies. 9pm, \$8.
'Penny Arcade' Bottom of the Hill. 8:30pm, \$10. With Pat Johnson and the New Sheiks, Penelope Houston, Dave Gleason's Wasted Days, Nathan Moomaw and Raul Sanchez, Dusty DiMercurio, Elliot Winard, and DJ Rantz.
Tiffany Petrossi Ireland's 32. 9pm.
Riders on the Storm Fillmore. 8pm, \$50.
Scrawnies, Autistic Youth, Raids Parkside. 9pm, \$5.
Vienna Teng, Animators Independent. 9pm, \$15.

Bay Area

Blowfly Shattuck Downlow. 9pm, \$5-8.
Friendship First, Midline Errors, Mantra Ben Ya'akova, Slut's Wool Starry Plough. 9:30pm, \$5.
Gypsy Soul Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$17.
Hey There Beckett's. 9:30pm.
Moot Davis and the Cool Deal, Dave Matthews Blues Band Uptown, 1928 Telegraph, Oakl; (510) 451-8100. 9pm, \$8.

Jazz/new music

Almas Feras Cigar Bar and Grill. 9:30pm, free.
Bossa Suave Mangarosa, 1548 Stockton; 956-3211. 9-11pm, free.
Eric Crystal Bacar. 8pm.
Stephen Flinn Luggage Store Gallery. 8pm, \$6-10 sliding scale.
Oick Fregulia Washington Square Bar and Grill. 7pm.
Jazz Jam Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free. Open jazz jam.
Kamau Seitu Quintet Les Joulins Jazz Bistro. 8pm.
Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.

Continued on page 52



www.clubsix1.com

WEDNESDAY, DEC 14 9PM-2AM \$5 21+

ONE LOVE

A BENEFIT TO HELP END DOMESTIC VIOLENCE
ALL PROCEEDS FROM THIS EVENT WILL GO TO:

CREATIVE INTERVENTIONS WWW.CREATIVE-INTERVENTIONS.ORG

SATVA, SAKI 1, REN THE VINYL ARCHAEOLOGIST, MR. E, KINGMOST, SIMILAK CHYLD, ZITA, PAUSE,
DOC FU, IVIER, PANTYROBBER, BOOGIE BROWN, NEEDED, CENSE, WHOOLIGAN, DNZ,
NYTEKRAWLER, NOMADEEQ

EVERY THURSDAY 9PM-2AM 21+

GIVE THANKZ

THE CITY'S BIGGEST REGGAE WEEKLY
REGGAE/DANCEHALL/SCA/SOUL/REGGAETON

DJS: DJ POLO, IRIE DOLE & IVIER, SHORTKUT, UNI-T, COMMON SENSE, DADDY ROLD, DOOGIE
DJ HENROC • FREE BEFORE 11PM/\$5 AFTER

FRIDAY, DEC. 16 9PM-4AM \$10 21+

ALIZE BLEU, DJ MINDMOTION, PERSONAL TOUCHES PRESENT:

PAID IN FULL

TODAY'S HOTTEST HIP-HOP & CLASSIC OLD SCHOOL '84-'95
WITH RESIDENT DJS:

MIND MOTION, MR. E, SAKI-1, SUPREME, APOLLO, FUZE, J-PRODS, DJ-SHARP

SATURDAY, DEC. 17 9PM-4AM 21+

DEECEE'S SOUL SHAKEDOWN PRESENTS:

ENTER THE DANCEHALL

EAST MEETS WEST WINTER SPECIAL EDITION

ROOM 1: ROOTS AND CULTURE AND CLASSIC DANCEHALL
COMMON SENSE (GROOVES UNLIMITED), PAPA JOE (UNITY HI-FI)

DJ YOKO (MONTAGE), DJ JACQUES, ANDREAS OCTAVIO

ROOM 2: DANCEHALL, BASHMENT, HIP-HOP REMIXES

RESIDENT DJS LONESTAR SOUND FEATURING

DADDY ROLD AND UNI-T, WITH SPECIAL GUESTS

MPENZI (YARO/KNOWMADIC DJS), HENROC (CITY CAT SOUND)

ROOM 3: HIP-HOP AND CLUB HITS

LUNAR HEIGHTS (LIVE), CO-DEEZ (HELLA RECORDS) (LIVE)

DJ T.O. CAMP (HELLA RECORDS), DJ BIGTAKA (FTC)

DJ SHOHEI (MONTAGE), DJ CH-K (UPPER ISLAND)

DJ YAMATO (ICU PRODUCTIONS)

\$5 BEFORE 11PM / \$10 BEFORE 12AM / \$15 AFTER

TUESDAY, DEC. 20 8PM-10PM \$7 21+

CONCRETE ROOTS

CELEBRATING CITY STYLE, LOCAL ARTISTS, DESIGNERS AND MORE

FEAT. JO CUR, SUCCULENT GROOVE, SITY ROOT, NEOA, RACHEL, PICKLE AND CHERRY

THEN IMMEDIATELY FOLLOWING: THE LOVE AND HATE TOUR \$10 10PM-2AM

BUSHWICK BILL OF THE GETO BOYS WITH WOODPILE, WISEPROOF,

TMF, SAV-LISE, FYZION, RAZ B FROM B2K

UPCOMING:

SATURDAY, DEC. 31 8PM-4AM 21+

TRUE SKOOL, DEE CEE'S SOUL SHAKEDOWN & DADDY ROLD PRESENT:

CHAMPIONS OF THE ARENA NEW YEAR'S EVE 2006

ARENA 1: TRUE SKOOL ROOM - SPECIAL LIVE PERFORMANCE BY ZION I

PLUS J.BOOGIE (OM RECORDS), ZEPH (WIDE HIVE), REN THE VINYL ARCHAEOLOGIST (TRUE SKOOL)

ARENA 2: HIP HOP CLUB HITS / REGGAETON - I-CUE (DJI-CUE.COM), DJ DE' (LION PAW SOUND),

SAKE ONE (LOCAL 1200/PST), D-SHARP (BLACKLICSIDS/QUANNUM)

ARENA 3: DANCEHALL / REGGAE ROOM - POLO (REGGAE GOLD/GIVE THANKZ)

DADDY ROLD (REGGAE GOLD/GIVE THANKZ/LONESTAR SOUND)

UNI-T (LONESTAR SOUND), HENROC (CITY CAT SOUND)

LIMITED \$20 PRESALE @ TICKETWEB.COM

CLUB 6 60 SIXTH ST btwn market & mission st. 415.863.1221

THE INDEPENDENT

www.theindependentsf.com



Vienna Teng

Etienne de Rocher (12.14)
The Animators (12.15)

THIS WED! DEC 14th Partially Seated Show
THIS THU! DEC 15th Standing Room Show

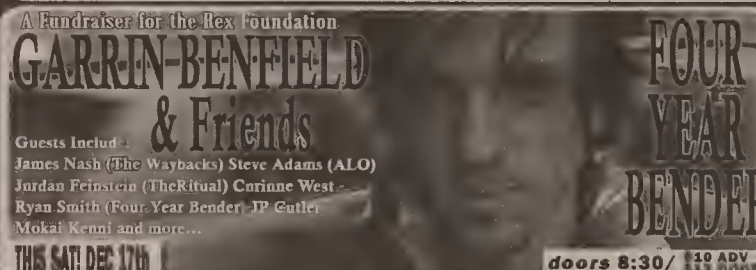
doors 7:30 / \$15



VONIVA

Winter Gala!
THIS FRI! DEC 16th Key Willpower: *Luxury Dj Omar*

doors 8:30 / \$10 ADV \$12 DOOR



A Fundraiser for the Rex Foundation

GARREN-BENTFIELD & Friends

Guests Include:
James Nash (The Waybacks) Steve Adams (ALO)
Jordan Feinstein (TheRitual) Carinne West
Ryan Smith (Four-Year Bender) JP Cutler
Makai Kenni and more...

THIS SAT! DEC 17th

doors 8:30 / \$10 ADV \$12 DOOR



FISHBONE

THE EXPENDABLES
KENO MAPP

THIS SUN! DEC 18th

doors 7:30 / \$15

THU 12.22 / DOORS 8:30 PM / \$10 ADV • \$12 DOOR

MARJORIE FAIR PERSEPHONE'S BEES MELLOWDRONE

FRI 12.30 & SAT 12.31 / DOORS 8:30PM / \$15 (FRI)
\$75 (SAT) OPEN BAR INCLUDED IN PRICE OF ADMISSION

NEW YEARS EVE WEEKEND!

TEA LEAF GREEN

THE ESTATE (12.30)
SAMANTHA STOLLENWERCK (12.31)

WED 1.4 / DOORS 8:30PM / \$15

WOLF PARADE

CHAD VANGAALLEN
JEL • AUDROCK

FRI 1.6 / DOORS 8:30 / \$20

BOOM BOOM ROOM PRESENTS

IVAN NEVILLE'S DUMPSTAPHUNK

ERIC LINDELL

826 Divisadero St. at Hayes, San Francisco / Tickets: TICKETWEB.COM & 866.466.3399
or at Box Office Monday - Friday 11AM - 6PM (10 PM on show nights)

Info: 415.771.1421 / All Shows 21+ General Admission / Extremely Limited Seating

ANOTHER PLANET ENTERTAINMENT • APEconcerts.com

SAT 1.7 / DOORS 8:30PM / \$25

BARRINGTON LEVY

FRI 1.13 & SAT 1.14 / DOORS 8:30PM / \$20 ADV • \$22

KFOG PRESENTS

NORTH MISSISSIPPI ALL-STARS

WED 1.25 / DOORS 7:30PM / \$10 ADV • \$12 DOOR

LAKE TROUT

BENZOS
SEND FOR HELP

FRI 1.27 & SAT 1.28 / DOORS 8:30PM / \$20

SUNSET PROMOTIONS PRESENTS

REBIRTH BRASS BAND

WED 2.1, THU 2.2 & FRI 2.3 / DOORS 8:30PM / \$25

THE GREYBOY ALLSTARS

WED 2.8 / DOORS 7:30PM / \$20

DUNCAN SHEIK



CONCERT UPDATE

FEATURED SHOW



PAT JOHNSON & THE NEW SHEIKS
feat. **PENELOPE HOUSTON & 5 more acts**
Penny Arcade Music Showcase
12/15 BOTTOM OF THE HILL

THIS WEEK

A JOHN WATERS XXXMAS JONATHAN RICHMAN
12/14 THE FILLMORE

YELLOW SWANS
12/14 HEMLOCK

VIENNA TENG
12/14-15 THE INDEPENDENT



PENNY ARCADE
A Semi Acoustic Music Showcase
PAT JOHNSON & THE NEW SHEIKS
and more
12/15 BOTTOM OF THE HILL

VON IVA
HEY WILLPOWER
12/16 THE INDEPENDENT

MANIC HISPANIC
12/16 SLIM'S

THE SERMON
12/16 THE KNOCKOUT

TUSSLE
12/16 HOTEL UTAH

THE MOTHER HIPPS
12/16-17 GREAT AMERICAN MUSIC HALL

LOS LOBOS
12/16-17 THE FILLMORE

GARRIN BENFIELD and Friends
FOUR YEAR BENDER
12/17 THE INDEPENDENT

ROGUE WAVE
FOREIGN BORN
12/16 GREAT AMERICAN MUSIC HALL



SUGAR & GOLD
12/16 THE MAKE OUT ROOM

HELLA
12/19 BOTTOM OF THE HILL

TRAINWRECK RIDERS
THE LOVE X NOWHERE
12/20 BOTTOM OF THE HILL

AZALIA SNAIL
FIELDS OF GAFFNEY
12/21 HEMLOCK

MAY POLE
12/21 BOTTOM OF THE HILL

MARJORIE FAIR
PERSEPHONES BEES
12/22 THE INDEPENDENT



BLACKALICIOUS
FATLIP
12/26 THE FILLMORE

STEVE KIMOCK BAND
12/28-31 GREAT AMERICAN MUSIC HALL

THE TUBES
GRIDDLE
MAGIC CHRISTIAN
12/30 RED DEVIL LOUNGE

TEA LEAF GREEN
12/30-31 THE INDEPENDENT

TWO GALLANTS
12/30 BOTTOM OF THE HILL



HAROLD RAY
LIVE IN CONCERT!
GRIS GRIS
PARCHMAN FARM
12/31 HEMLOCK

PHIL LESH & FRIENDS
JOHN MAYER TRIO
12/31 BILL GRAHAM CIVIC AUDITORIUM

SUPERSUCKERS
THE HANGMEN
THE NAYSAYERS
12/31 SLIM'S

15th ANNUAL BLACK COMEDY EXPLOSION
D.L. HUGLEY and more
12/31 PARAMOUNT THEATRE, OAKLAND

THE NEW MDRTY SHOW
feat. **VISE GRIP & CONNIE CHAMPAGNE**
STEVE LUCKY & THE RHUMBA BUMS
MR. LUCKY & THE COCKTAIL PARTY
feat. **RALPH CARNEY**
12/31 BIRMO'S 365 CLUB

LES CLAYPOOL and THE PHENOMENAUTS
12/31 THE FILLMORE

NYE HILLBILLY HOEDOWN
RED MEAT
THE EARL BROTHERS
12/31 CAFE OU NORD

NEW YEAR'S EVE COMEDY COUNTDOWN
with **DAVID CROSS, ZACH GALIFIANAKIS, MARIA BAMFORD, AL MADRICAL, DOUG BENSON, and TONY CAMIN**
12/31 THE PACE OF FINE ARTS

CHUCK PROPHET & THE MISSION EXPRESS
NEW YEAR'S EVE SHOW
12/31 THE IVY ROOM

WOLF PARADE
1/4-5 THE INDEPENDENT

THRIVING IVORY
1/6 BOTTOM OF THE HILL

THE BITTERSWEETS
1/7 CAFE OU NORD

JAMES BROWN
1/15 BIRMO'S 365 CLUB

MARK KOZELEK
1/18 GREAT AMERICAN MUSIC HALL



BRANDI CARLIE
ETIENNE DE ROCHER
1/20 CAFE OU NORD

AC/DShe
1/21 SLIM'S

HAROLD RAY
LIVE IN CONCERT
1/21 THE IVY ROOM

WILLIE NELSON
1/23-26 THE FILLMORE

JOSH ROUSE
1/26 SWEDISH AMERICAN HALL



RYKARDA PARASOL
THE DILETTANTES
1/26 HEMLOCK

OF MONTREAL
1/28 BOTTOM OF THE HILL

RICKY MARTIN
1/29 PARAMOUNT THEATRE, OAKLAND

KT TUNSTALL
1/31 CAFE OU NORD

COLDPLAY
1/31 OAKLAND ARENA
2/1 HP PAVILION, SAN JOSE

CAKE
TEGAN & SARAH
2/1 THE WARFIELD

AEROSMITH
2/8 OAKLAND ARENA

BOB MOULD
2/11 SLIM'S



SUPERGRASS
2/23 GREAT AMERICAN MUSIC HALL

THE WEDDING PRESENT
2/24 SLIM'S



ROBYN HITCHCOCK
AND THE MINUS 5
2/27 SLIM'S

GUARDIAN
S F B G . C O M

music listings

Thursday 15

From page 50

Veronica Klaus Jazz at Pearl's, 8:30 and 10:30pm, \$5-10.
Mike Lipskin, Waldo Carter Moose's, 7:30pm.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300, 8pm.
Open Jazz Jam Judi's Place, 1414 Market; 863-JUDI, 7:30pm, free.
Pascal Bokar Band Savanna Jazz, 8pm.
Eric Shifrin Fairmont, 950 Mason; 772-5000, 7pm.
Theloni on Wry Catalyst Cocktails, 312 Harriet; 621-1722, 6:30pm, free.
Wesla Whitfield New Conservatory Theatre Center, 25 Van Ness; 861-8972, 8pm.

Bay Area
Charlie Hunter Trio Yoshi's, 8 and 10pm, \$18.
Fred Frith, Larry Dohs, Scott Amendola Trio 21 Grand, 8pm, \$10.
Jim Grantham Quartet Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ, 8pm.

Folk/world/country

Homespun Rowdy Atlas Cafe, 8pm.
Jesus Diaz y su QBA, DJ Eddie Elbo Room, 10pm, \$8.
Shut Ins, Clive, Grizzly Peak Amnesia, 9pm.
Tipsy House Plough and Stars, 9pm.
Carola Zertuche and Company Peña PachaMa-ma, 8pm, \$8.

Bay Area
Davka Freight and Salvage Coffee House, 8pm, \$19.50.
Josh Horowitz, Stu Brotman Judah L. Magnes Museum, 2911 Russell, Berk; (510) 549-6950, 6:30pm, \$6-8.

Dance clubs

Arrow 6:30-10:15pm, free: "Techno Vampire Happy Hour," an erotic club featuring obscure music, 10pm-2am: synthcore, electro-punk, new wave, and more.
Baobab 10pm, \$3. Reggae and dancehall with DJ M'Penzi.
Beat Church Nickie's BBQ, 9pm, \$5. World fusion beats.
BingoTropia Knockout, 7-10pm, free. With MC Mistress Claire and DJ Rick E. Cheese.
Built for Speed Delirium, 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Where, and DJ Juan of a Kind.
Club Faith 715 Harrison, www.faithsf.com, 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Biggz.
CrawlSF Dolce, 9pm. With Matt Seliga.
Cruise Liner Lingba Lounge, 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
Descarga Voda, 9pm-2am, free. Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Vinnie Esparza, Asti Spumanti, Hopper, and guests.
Dirty Rip Anii, 43 Sixth St; 543-3505, www.anu-bar.com, 9pm-2am, free. Disco-punk, electro, and acid house with Sexray, Dammit, and guests.
11A-19357 Club Li Po Lounge, 9pm-2am. Krautrock, spacerock, neu-noise, and more.
Exposure Catalyst Cocktails, 312 Harriet; 721-1722, 8pm-2am, free. Downtempo, house, breaks, techno, and trance with DJ Donald Wilborn.
EZ5 682 Commercial; 362-9321, 6-9pm, free: "6 2 9," '80s, uptempo jams, and deep house breaks, 10pm-2am, free: "Bumpin'," with DJs Morse Code and Monte Carlo.
Fun 26 Mix, 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.
Give Thankz Club Six, 9pm-2am, \$5. With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.
The Goodness Vertigo, 1160 Polk; 674-1278, 10pm-2am, free. Hip-hop, dancehall, soul, breaks, '80s, and everything in between with DJs Cense, Solace, and Mosquito.
Hellfire Club Stud, 10pm, free. A rock 'n' roll dance party for girls and queers.
Industry Bigfoot Lounge, 1750 Polk; 440-2355, 10pm-2am, free. A club dedicated to those working in the service, promotion, performance, and creation industries.
Juicy Velvet Lounge, 10pm-2am. Deep house and hip-hop.
Lapel Madrone Lounge, 9pm. With DJ Neel

Kizmiarz and guests Claire Ahll, DeeJay Ziploc, and Rueben.

Levende Lounge 1710 Mission; 864-5585, www.levende.com, 6-10pm: downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests, 10pm: "Inside," with Matt Valenz and Derek Nidderly.
Lindy Hop African American Art and Culture Complex, 762 Fulton; 424-4897, 7pm, \$10. Swing dance lessons.
Magnet Lounge 1402 Grant; 271-5760, 10pm-2am. Electro with El Capitan.

Mission Phunk Rock DJ Competition Knockout, 10:30pm-2am. Local DJ competition.
Moneyshot Milk, 9pm. With Future Primitive Sound DJs.
1984 Cat Clyph, 9pm-3am, \$5. '80s, top 40, and new wave.

Dmar's Clique Beauty Bar, 8pm-2am, free. Future-pop, disco, and more with Omar and Ethan.

Pacific Standard Time Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com, 9pm-2am, \$5. Soul music with Sakel and guests.

Party for the People Element Lounge, 1028 Geary; 571-1362, 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fideleski.

Polo's Blue Cube 34 Mason; 392-4833, 10pm-2am, \$7. With Cheb I Sabbah.

popscene 330 Ritch, 10pm-2am, \$5-8. Brit-pop, indie, new wave, mod, electronic, and 60s soul with Aaron Axelsen and Jeremy; with a live set by the Colour.

Purple Haze Skylark, 9pm-2am, free. Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite, Arrow, and Sg-13.

Real Raw Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight. With DJ Pinpallaz Sound.

Romp Anii, 43 Sixth St; 543-3505, www.anu-bar.com, 9pm-2am, free. House, electro, disco punk, '80s, and more with DJs Sexray, Dammit, and guests.

Simple Pink, 9pm-2am. Classic soul, disco, hip-hop, and more with Julius Papp, Franky Boissy, and Mauricio Aviles.

Star Hits Condor Club, 300 Broadway; www.divebar.biz/starhits.htm, 9pm-2am, \$5. An alternative dance club featuring DJs, dancing, and more.

Suite OneBDne 9pm-4am, \$10. With DJs.

Sweet Wish, 1539 Folsom; 278-9474, 7pm-2am, free. With Charlotte the Baroness and Brian Gianinno.

Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com, Downtempo.

Trauma El Rincon, 10pm-2am, \$3. With Bico-las, B-Dub, Diatrybe, the Doctor, and MC Manny Vibes.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com, 9pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Tunnel Top 10pm-2am. Hip-hop with DJ Toph One.

Twilight Soluna Cafe and Lounge, 6-10pm, free. Uptempo lounge music and visual artistry.

Underworld Kelly's Mission Rock, 9pm. Hip-hop.

White Diamonds Rickshaw Stop, 10pm, \$6. Electro, rap, pop, and rock DJ dance party with Chelsea, Saratonin, and Jenny Young.

Windup Endup, 10pm-4:30am. Hosted by Mixed Elements, featuring guest DJs.

Bay Area

Addicted to House Club Rey, 3 Saint Francis Square, Daly City; (650) 758-5815, 9pm-2am, free. House music.

Automatic Kingman's Lucky Lounge, 9pm-2am. Classics, dancehall, and soul.

Blush Thursdays Bbush, 261 California Dr, Burlingame; (650) 347-7710, 9pm. Hip-hop, reggaeton, and more.

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677, 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

Community Thursdays Shattuck Downlow, 8pm, \$5. Funk, soul, hip-hop, reggae, and '80s.

Dhol Patrol Ashkenaz, 8:30pm, \$8. Bhangra dance lessons and DJs Earflaps and Jimmy Love.

I Can See the Cosmos @seventeenth, 510 17th St, Oak; (510) 433-0577, 5pm-2am.

Intrigue Thursdays Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com, 9pm-2am. Hip-hop, R&B, and reggaeton.

Selector Winter Sessions Jupiter, 8pm. With the Interactive Crew.

So What, Let's Party! Ivy Room, 10pm. With DJ Kool Kyle and True Justice.

Stylus Oasis Bar, 135 12th St, Oak; www.econ.net/events/ac, 10pm-2am, \$5. Deep house and minimal tech.

White Horse Bar 8pm. With DJ Tony-T.

friday 16

Rock/blues/hip-hop

Aphrodesia, Pyeng Threadgill Elbo Room, 10pm, \$10.

Back Pages Johnny Foley's, 9pm.

Breakestra DNA Lounge, 9pm, \$20.

Chixdiggit, Groovie Ghoules, Enemy You, Help Monkeys Bottom of the Hill, 9pm, \$8.

Chow Nasty, Postcoitus, Lord Nasty, Master Moth Red Devil Lounge, 6pm, \$10. Proceeds benefit Michelle Cable and DMBQ.

Devil Doll, Struts Parkside, 9pm, \$8.

Los Lobos, Alejandro Escovedo Fillmore, 9pm, \$32.50.

Manic Hispanic, Time Again, Mercy Killers Slim's, 9pm, \$15.

Michael McIntosh Rite Spot, 9pm, free.

Mother Hips, Dean Del Ray Great American Music Hall, 9pm, \$20.

My Barbarian, Bubonic Plague Hemlock Tavern, 9:30pm, \$6.

Over Commitments Ireland's 32, 9pm.

Sermon, Cuts Knockout, 10pm-2am, \$5.

Mick Shaffer, Faux Brummels Simple Pleasures Cafe, 8pm.

Angela Strehli Biscuits and Blues, 8:30 and 10:30pm, \$15.

Tussle, Cold War, Very Hush Hush Hotel Utah Saloon, 9pm, \$7.

Vinyl, Honey Island Swamp Band Boom Boom Room, 9:30pm, \$12.

Von Iva, hey willpower Independent, 9pm, \$12.

Bay Area
Abi Yo Yos, Inspect Her Gadget, Set Off, Pillow Fight, Bandalism, 924 Gilman, 8pm, \$5.

Billy C Farlow and **Rich Kirch Band**, EQ and friends Uptown, 1928 Telegraph, Oak; (510) 451-8100, 9pm, \$10.

Tommy Castro Little Fox, 2209 Broadway, Redwood City; (650) 369-4119, 9pm, \$22.

Dave Gleason's Wasted Days Ivy Room, 10pm, \$5-7.

Jai Uttal and the **Pagan Love Orchestra** Ashkenaz, 9:30pm, \$18.

Mundaze Beckett's, 9:30pm.

Synchosystem Jupiter, 8pm.

Jazz/new music
Amy Graecen Jazz Ensemble Catalyst Cocktails, 312 Harriet; 621-1722, 6:30pm, free.

Donald 'Duck' Bailey Bacar, 9pm.

Ben Adams Quintet Club Deluxe, 9pm, free.

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.

Charles Unger Experience with **Valencia** Les Joulins Jazz Bistro, 8pm.

Chuck Peterson Sextet Bird and Beckett Book, 2788 Diamond; 586-3733, 5:30pm, free.

Rennea Courtneye and **Ritmo de Cascabel** Red Poppy Art House, 2698 Folsom; 826-2402, 8pm, \$10.

Dave Parker Quintet Red Rock, 699 Chenery; 333-3030, 9pm, free.

Dirty Little Secret Plush Room, 11pm.

Ken Fishler Washington Square Bar and Grill, 7pm.

Josh Jones Cigar Bar and Grill, 10pm, \$6.

Paul Kimura Bistro Clement, 127 Clement; 387-6966, 6pm, free.

Mingus Amungus Jazz at Pearl's, 9 and 11pm, \$10-15.

Nova Jazz Quartet San Francisco Brewing Company, 155 Columbus; 434-3344, 10pm, free.

Theresa Rielly Hotel Rex, 562 Sutter; 433-4434, 6pm, free.

Richard Crook Jazz Trio Dogpatch Saloon, 2496 Third St; 643-8592, 9pm, free.

Savanna Jazz Trio Savanna Jazz, 8pm.

Eric Shifrin Fairmont, 950 Mason; 772-5000, 7pm.

Steve Klawiter Trio Bistro Boudin, 160 Jefferson; 928-1849, 6pm, free.

Terry Disley Experience Experience Shanghai 1930, 8pm, free.

Continued on page 54

East Bay

up&coming: entertainment

TONIGHT! - Wednesday 12/14 9pm

At the IVY ROOM

858 San Pablo Ave

JESSE DENATALE w/ full band
Steve Yerkey



Now it seems that all of the best ones have been driven underground. If there is a leak in the boiler room, it is the music of Jesse DeNatale, a unique and original American voice. - Tom Waits

Yoshi's
JAPANESE RESTAURANT & WORLD CLASS JAZZ HOUSE
Open for Lunch & Dinner Daily
Mon-Sat shows 8PM & 10PM
Sunday shows 2PM & 8PM
Discounted tickets for select late shows!
Sunday 2:00 PM matinees!

Wed 12/14
THUR
SUN 12/18
CHARLIE HUNTER TRIO
featuring John Ellis & Derrek Phillips

Mon 12/19
FRANK JACKSON
80TH BIRTHDAY PARTY

Tue 12/20
THUR
FRI 12/23
MIKE STERN
WITH VICTOR WOOTEN, DENNIS CHANDERS & BOB FRANCESCHI

Sat 12/24
11TH ANNUAL AFRICAN ROOTS OF JAZZ YOUTH ARTS BENEFIT CONCERT

Sat 12/24
4th Annual Christmas Show!
CLAIRDEE

Mon 12/26
Latin Jazz! Dance Floor Open!
EL BALAJO

Tue 12/27
THUR
SUN 1/1
ARTURO SANDOVAL
New Year's Celebration!

Mon 1/2
Hammond B-3 Organ Group CD Release Concert!
DAVID K. MATHEWS QUARTET

Tue 1/3
HOT CLUB OF SAN FRANCISCO

Wed 1/4
THUR
SUN 1/8
AHMAD JAMAL

1/11-1/12
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Blakes

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THU 12/15 STUDENT NIGHT

with **Spunk**
DJ SOLARZ
Pop/Rock - Dancehall - HipHop

FRI 12/16 Rap / HipHop \$10
Bumpin Music feat:
JD - Dubb Sack Music

G-7 / Butch Caz

SAT 12/17 Rock / Glam \$10
Shiny Toy Guns



The Agency
Bi Polar - Plus guests

MON 12/19 OPEN MIC
The Songwriters Symposium
\$3/general \$2/musicians & students

Wed 12/21 rock \$7
Friends of The Apple Dumpling Gang
With guest artists tba

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catering or event planning
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12.14
CANDELA
LIVE SALSA

12.16
BLOW FLY
FILTHY FUNK LEGEND
PERFORMING LIVE!!!

12.17
JONATHAN MACK PRESENTS:
"ANIMAL HOUSE"
DJ'S SOLARZ & BLU
DOUJA
CLUB HITS ALL NIGHT LONG!

12.18
"KING OF KINGS"
W/ DJS DE & SMOKY.
REGGAE, DANCEHALL, ROOTS
& LOVERS ROCK

EVERY WEEK
TUE: KARAOKE - 8PM / FREE
"VOTED BEST KARAOKE SPOT"
(2003, 2004)
THUR: NEWTRENDS presents 360
WITH DJ SHAG SPINNING
HIP HOP, REGGAE, 80'S, AND OLD SCHOOL

COMING UP
Orquestra La Verdad 12.21
Agualibre (form. O-Maya) 12.23
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WED 12/14

GLEN MATLOCK
& THE PHILISTINES
(OF THE SEX PISTOLS)
DYNAMITE 8
WIRE GRAFFITI
THE TWOTS

FRI 12/16

XRATED PORN
MACHINE
INDUBIOUS
SACRED DOG

SAT 12/17

AGENT ORANGE
UPCOMING SHOWS
1/7 PRIDE & JOY
1/14 MONTROSE
1/15 MICHAEL
SCHENKER GROUP
2/3 PAT TRAVERS



LUKA'S
TAPROOM & LOUNGE

WED 8pm
no cover
Closed for Private Party 12/14
Next Week 12/21
DJs YNA & D Madness
Special guest DJ Zita (Sisters in Sound)

THUR 9pm
no cover
BROTHERS & SISTERS
w/ DJs DANIELA & DEDAN
House, Underground Soul, Dance Music

FRI 10pm
\$5 before 11pm
\$10 after
FLASHBACK FRIDAYS*
w/ DJs SPAIR & PLATURN
Old School, Hip Hop, & All Things Funky

*1st & 3rd Fri
**2nd & 4th Fri.
ROCKER T & SMOKE ONE**
Reggae, Dancehall, & Hip Hop

SAT 10pm
\$5 before 11pm
\$10 after
Closed for Private Party 12/17
Next Week 12/24
DJs Wisdom & Jamo

SUN 9pm
no cover
DJs TIM D & WILLIE MAZE
Hip Hop & Old School

MON
\$1 OYSTERS ALL DAY

TUE 9pm
no cover
WEEKLY GUEST DJs
Rock, Classics & More

SUNDAY SOUL BRUNCH
Southern Style Brunch
w/ DJ Wisdom spinning a soulful set at noon
11am to 3pm

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Ivy ROOM

WED 12/14 9PM
JESSE DENATALE (W/FULL BAND)
STEVE YERKEY

THUR 12/15
DJ KOOL KYLE
INSPECTOR DOUBLE NEGATIVE
& THE EQUAL POSITIVES

FRI 12/16
HOLIDAY TOY DRIVE!!!
(BRING AN UNWRAPPED TOY
& GET A DISCOUNT ON COVER
CHARGE)
DAVE GLEASON'S WASTED DAYS

SAT 12/17
MARK HUMMEL & THE BLUES
SURVIVORS
MARK'S 50TH BIRTHDAY BASH!!!

SUN 12/19
MEOW MIX
FEATURING DJ SHANTE
OF SOUNDBOUTIQUE

TUE 12/20
STEVE FREUND TRIO
+ SPECIAL GUESTS

WED 12/21
DJ DUDEBRO
DANCE PARTY
(ERICA OF DEAD HENSONS)

UPCOMING SHOWS:
12/23 RUSTY ZINN BAND
12/27 STEVE FREUND TRIO +
SPECIAL GUESTS
12/31 4TH ANNUAL
NEW YEAR'S EVE SHOW
CHUCK PROPHET
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WED 12/14
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BORN TO KILL
YOKO SOLO, CIRCUIT 73
TOMBISTROY

THURS 12/15
MARISMA
ONE SIZE FITS ALL
All Ages Show

FRI 12/16
THE CRANKS
FURIOUS FEW
TOKYO GOLD

SAT 12/17
DAMNWEEDIL
BROWN RECLUSE
CASUAL LOST

TUE 12/20
BLUE ROOTS
W/ GUESTS

WED 12/21
GREG ASHLEY

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THE FLOOR

BREAKFAST "HIT THE FLOOR" record release party

FEATURING

BREAKESTRA (LIVE)

CUT CHEMIST

OHMEGA WATTS

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tickets available @ massiveselector.com | fresco-style.com

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POUND

WED DECEMBER 14TH
REFLUX
w/ ANIMOSITY, ED GEIN
AUGUST BURNS RED,
HEAVY HEAVY LOW LOW

THU DECEMBER 22ND
**LOVE HOPE
AND FEAR**
w/ LOOK WHAT I DID
CLENCHFIST
ARSONISTS GET ALL THE GIRLS

WED DECEMBER 28TH
**TIME FOR
LIVING**
w/ DISPUTE, STARTING POINT
SEIZE THE NIGHT, MAIDA

FRI DECEMBER 16TH
STORY TOLD
w/ RED HORIZON
KARATE HIGH SCHOOL
A LIFE IN VAIN
THE PICTURE THEORY

FRI DECEMBER 23RD
SAVAGE PRODUCTIONS
HOLIDAY SHOW
3 HOURS OLD
w/ SITTING DUCKS,
LAST ALEXIC
ALIAS FOR RELEASE

MON JANUARY 2ND
**SCARS OF
TOMORROW**
w/ FINAL BURDEN, MORIA
AND FREQUENCY MURDER

TUE JANUARY 3RD
**BEAUTIFUL
CREATURES**
w/ MOUTH TO MOUTH
AND SPECIAL GUESTS



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music listings

Friday 16

From page 52

Wesla Whitfield New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm.
Gini Wilson Moose's. 8pm.

Bay Area

Charlie Hunter Trio Yoshi's. 8 and 10pm, \$22.
Danny Caron Duo Downtown. 9pm.
Rhonda Benin and Soulful Strut Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm.
Scott Amendola Band, Fragment, Noah Philips Starry Plough. 9:30pm, \$7.
Wayward Monks Epic Arts Studios, 1923 Ashby, Berk; (510) 644-2204. 8pm, \$5-10 suggested donation.

Folk/world/country

Shelby Ash Plough and Stars. 9pm.
Georges Lammam Ensemble Peña PachaMama. 8:30pm, \$12.
Live Brazilian music El Rincon. 9pm, \$10.
Santero Pier 23. 9pm, \$5.

Bay Area

Dexter Ardoin and His Zydeco Band Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 9pm, \$15.
'Barbary Coast Night' Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm.
Cowpokes for Peace A Cuppa Tea, 3202 College, Oakl; (510) 420-0196. 7pm, free.
David Gans, Mario DeSio, Jeff Pehrson Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.
Jal Uttal and the Pagan Love Orchestra Ashkenaz. 9:30pm, \$18.
Al Stewart Freight and Salvage Coffee House. 8pm, \$25.50.
Tito y su Son La Peña Cultural Center. 9pm, \$12.

Dance clubs

African Dance Mission Baohab. 10pm, \$3.
Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran 668 Haight; 431-4724. 10pm-2am, free. House, funk, and soul with DJ Seamie.
Argus Lounge 9pm. With DJ Matto.
Ballroom and Swing Dance Party Metronome Dance Center. 8pm, \$15: ballroom dance lesson followed by a dance party. 9pm, \$12: Metro swing party.
Beyond Ent Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.
Blow Up Rickshaw Stop. 10pm, \$7. Indie, pop, disco, and noir with DJ Jefrodisiac.
Casa Madrone Lounge. 9pm, \$4. International music with DJ Papi Chocolate and guests.
Club Judah Jelly's. 10pm, \$5. Dancehall, dub, lovers rock, and roots with Orquesta Boringuen and DJ Fab Fred.
The Deacon Skylark. 9pm-2am, free. Old-school hip-hop and dance tracks with DJ Kyle.
Oesire Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com. 10pm, \$10-15. With DJ Solomon.
DJ Seven's Magic Carpet Ride Le Colonial, 20 Cosmo Pl; 931-3600. 10pm-2am, \$10. With DJ Seven and guests.
Don't Stop Amnesia. 9pm. Funk, R&B, old-school rap, and soul with DJs Hopper and Brother Pate.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
Orinks On Us Club LaMia, 3910 Geary; (925) 565-5594. 9pm-2am. Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.
Electric Relaxation Nickie's BBQ. 10pm-2am, \$5. Classic hip-hop, soul, funk, '80s, and party jams with DJs Pele, Mizzo, and guests.
Fag Fridays Endup. 10pm-6am, \$8. With residents Rolo, David Harness, and Pete Avila, Neon Leon, and weekly guests.
Freaky Fridays EZ5 682 Commercial; 362-9321. 6-10pm, free. Old-school, nu-skoool, and more.

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
House Broken Luna Lounge, 1192 Folsom; www.elevateevents.com. 10pm-3am, \$5-10. Breaks, 2-step, dub, ragga, Latin, hip-hop, and more.

House of Voodoo Il Pirata, 2007 16th St; 626-2626. 10pm, \$5-7. Death rock, gothic, punk, glam, and '80s with DJs Voodoo, Jezzabella, and Purgatory.

Lab Sessions Milk. 8pm-2am. With underground East Coast and local DJs. **Latin Bay Area** Glas Kat. 9pm. Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Levende Lounge 1710 Mission; 864-5585, www.levendesf.com. 6-10pm: with live performance by Acoustic Sneaky. 10pm: "Fabulous!" with Chad Mitchell, Uncle Larry, and Tal M. Klein.

Lingba Lounge 9pm-2am, free. Latin house.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, trip-hop, funk, soul, and new wave with DJ Defunkt.

Master Blaster Delirium. 10pm. Punk rock.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.

Ouench Fridays Club Q, 61 Golden Gate; www.freepartysf.com. 9pm. With various resident DJs spinning music in three rooms.

Remedy DNA Lounge. 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.
Revival Bender's, 806 South Van Ness; 824-1800. 9pm-2am. Nu-post-pop-punk-wave.

Rewind Element Lounge. 9pm-2am. With Steve Masters and Brian Raffi.
Shadowplay Stud. 9pm-3am, \$5. Indie, new wave, electro, and disco punk with DJ Donimo.

Square Ruffy Skye. 9pm-3am, \$25. Deep, funky progressive house and trance.
Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterhugs.com. 7-10pm, \$5-7.

Weekly swing dance club.
Sublounge 9pm-2am, \$5. With Interactive Crew and friends.

Suite One8One 9pm-4am, \$20. With DJs.
Tema El Rio. 10pm-2am, \$5. Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, salsa, samba, bhangra, reggaeton, soca, and more.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.

Wish 1539 Folsom; 278-9474. 6-10pm, free: "Om Happy Hour," with Om Records crew. "Deep House Project," 10pm-2am, free: deep house with Carlos and crew.
The X 715 Harrison; www.sfclubs.com. 9:30pm-2:30am. House with DJ Paolo.

Bay Area

Club Trenz Simone's Jazz and Old Cabaret, 377 Second St, Jack London Square, Oakl; http://emoneyrepresents.com/chhtrenzguestvoucher.htm. 10pm-2am. Hip-hop, R&B, soul, and old-school.
Kingman's Lucky Lounge 5-8pm, free. With DJ JRs. "Free Flo Fridays," 9pm-2am. With DJs AJB, Rawman, Robynn, and guests.
Old Skool Corner @seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm. Old-school from the '80s and beyond.
Tiger Lounge Golden Bull. 9pm. With All Purpose DJs.
White Horse Bar 8pm. With DJ Eclat.

saturday 17

Rock/blues/hip-hop

Anxious Me, Hills, Koi, Mr. Byrnes Bottom of the Hill. 9pm, \$10.
Garrin Benfield and friends, Four Year Bender Independent. 9pm, \$12.
Flakes, Pyroclastics, Del Lames Parkside. 9pm, \$7. See 8 Days a Week, page 48.
Hightower, Gift of Goats Hemlock Tavern. 9:30pm, \$5.
Hijack the Disco, Empty Rooms, Cold War Kids, Anamude Hotel Utah Saloon. 9pm, \$6.
Joe Bagale Band, Anna Becky, Katy J, Victoria George Cafe du Nord. 8:30pm, \$10.
Jordan Knight, Bryan Abrams, Jeff Timmons Red Devil Lounge. 8pm, \$25, \$50 for post-performance meet and greet. See 8 Days a Week, page 48.
Cathy Lemons, Johnny Ace Blues Band Biscuits and Blues. 8:30 and 10:30pm, \$12.50.
Los Lobos, Reckless Kelly Fillmore. 9pm, \$32.50.
Mem Shannon and the Membership, Guru

Garage Boom Boom Room. 9:30pm, \$10.
Mother Hips, Court and Spark, Amy Cooper Great American Music Hall. 9pm, \$20.
Skindivers Johnny Foley's. 9pm.
Southern Culture on the Skids, Weary Boys Slim's. 9pm, \$16.
Stormdrain, Texas Thieves, Twots and the La-trells Knockout. 9pm, \$4.
They Call Me Lucky Simple Pleasures Cafe. 8pm, free.
Tom Jonesing Ireland's 32. 9pm.
True Margrit Pound-Sf. 9pm.

Bay Area

Brazuca Brown Jupiter. 8pm.
Mark Hummel and Blues Survivor Ivy Room. 10pm, \$7.
Iron Lung, Unperson, Laudanum, Times of Desperation, Skinned Alive 924 Gilman. 8pm, \$5.
K2, Matt Thomas Band, Cyn Project Uptown, 1928 Telegraph, Oakl; (510) 451-8100. 9pm, \$8.
Nicole McRory Beckett's. 9:30pm.
Moot Davis and the Cool Deal, 77 El Deora Starry Plough. 9:30pm, \$8.
Roy Rogers, Norton Buffalo Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$20.
Shiny Toy Guns, Agency, Bi Polar Blakes. 8:30pm, \$10.

Jazz/new music

Vijay Anderson Bacar. 9pm.
Don Asher, Waldo Carter Moose's. 8pm.
Bill 'Doc' Webster Band Les Joulins Jazz Bistro. 8pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Cotton Candy Red Poppy Art House, 2698 Folsom; 826-2402. 8pm, \$10.
Dirty Little Secret Plush Room. 11pm.
Donald Bailey Quartet Savanna Jazz. 8pm.
Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.
Veronica Klaus Michael's Octavia Lounge, 1772 Market; 863-3690. 10:30pm, \$8.
Live Jazz Caffé d'Melaniò, 1314 Ocean; 333-3665. 7pm.
Mingus Amungus Jazz at Pearl's. 9 and 11pm, \$10-15.
Nick Rossi Set Club Deluxe. 9pm, \$5.
Brad Niven Washington Square Bar and Grill. 7pm.
Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.
Steve Klawiter Trio Bistro Boudin, 160 Jefferson; 928-1849. 6pm, free.
Tito y su Son de Cuba Cigar Bar and Grill. 10pm, \$7.
Wesla Whitfield New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm.

Bay Area

Charlie Hunter Trio Yoshi's. 8 and 10pm, \$22.
David K. Matthews Duo Downtown. 9pm.
Fred Randolph Jazz Group Albatross Pub. 9:30pm, \$3.
Mal Sharpe and Big Money in Jazz Sanchez Concert Hall. 7:30pm.
Moek'kestra, Weasel Walter Trio 21 Grand. 9pm, \$6-10 sliding scale.
Robin Gregory and Max Perkoff Trio Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm.
Quanti Boman Linen Life Park Avenue, 1375 Park, Emeryville; (510) 601-5550. 8:30pm, \$20.

Folk/world/country

Fito Reinoso and Sukay Peña PachaMama. 8:30pm, \$11.
Jimbo Trout and the Fishpeople Bender's Bar and Grill, 806 S Van Ness; 824-1800. 9pm, \$5.
Klez-X Noe Valley Ministry. 8:15pm, \$18.
Native Elements Pier 23. 10pm.
Open mic Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.
Pepe Romero Herbst Theatre, 401 Van Ness; 392-4400. 8pm.

Rusty Evans and the Ring of Fire Plough and Stars. 9pm.

Bay Area

Sarah Lee Bullock Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 8pm, free.
Caribbean Alistars Ashkenaz. 9:30pm, \$11-13.

Continued on page 57



BRINGING YOU ROCK N ROLL FOR 15 YEARS

HAPPY HOUR TUE-SUN 5PM-9PM
\$2.50 WELL/PINTS...GUINNESS HEATED PATIO

WED
12/14

**MAD/LOVE,
GOLDA SUPERNDVA**
(HARO ROCK) 9PM \$6

THUR
12/15

DONKEY BABY ART HOUSE
FILMS AND DJ'S
\$2 9:30 PM

FRI
12/16

FREE OYSTERS ON THE HALF SHELL 5:30

TEMA EXTRA VIRGIN
GLOBAL BEATS
DJ AMAR
& DJ SURESH
9PM \$5

SAT
12/17

MOBILE ESTATES,
HEAVY HINDENBURG
& WENTSLE
WILGING
(ROCK) 9PM \$7

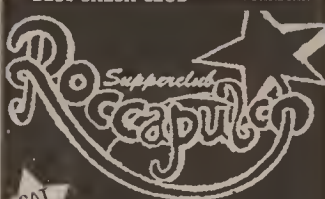
SUN
12/18

CLOSED TILL NEW YEARS

SAT
12/31

NEW YEARS EVE MANGO
DJ'S TRILEE, EDAJ & DLGA SPIN
HIP-HOP, DANCEHALL, SALSA,
MERENGUE, SOMBA & RAGGAETON

"BEST SALSA CLUB" -BAY GUARDIAN



SAT
12/31

**New Years Eve
Bash 2006!**

featuring Live
Entertainment
with

**Orquesta
Borinquen
& Rumba Cafe**

Make your New Years
Resolutions
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Welcome 2006!

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&
jdub
records
present:

vodka latka!

part of the Festival of Rights



BALKAN BEAT BOX

special guest DJ GARTH TRINIDAD
of KCRW's Chocolate City

\$12 advance / \$15 door (18+)

advance tickets: tkthtk.com

www.balkanbeatbox.com

THU, DEC. 22, 2005, 8pm
CAFE DU NORD
2170 Market Street, San Francisco

Turn the Festival of Lights into the Festival of Rights with a unique menorah-lighting by local social justice activists, and party late into the night with global funk collective Balkan Beat Box.

Balkan Beat Box is a band of New Yorkers, Israelis, Africans, and Bulgarians who throw their individual histories and identities into a collective melting pot and pull out the most original, ethnic dance music you've ever heard. Blending electronic with hard-edged folk music from the Balkans, North Africa, and the Middle East, they are equally influenced by Boban Markovic, Rachid Taha, Manu Chao and Charlie Parker. Theirs is a sound collage that needs to be experienced to be believed.

"A magnificent mash up melding music from every conceivable corner of the globe and its history." - *Chicago Sun Times*



www.jfjustice.org

Jewish Fund for Justice mobilizes the resources of American Jewry to combat the root causes of domestic economic and social injustice.



www.pjalliance.org

Progressive Jewish Alliance is California's leading Jewish activist organization focusing on critical social, economic and restorative justice issues.



www.jdubrecords.org

JDub Records is a not-for-profit record and event production company for innovative Jewish music and cross-cultural dialogue.

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SWIFTROCK, MR. E,
& FRANBOOGIE
FREE!
SHOW STARTS 9P

WEDNESDAY 12/16

Bang Bang
Citizen IO, Collin White,
Willow, & Ben Maybe
Abstract Hip-Hop | Free!

THURSDAY 12/17

Drum'n Bass Madness
Koda vs. choppa,
Salski vs. Frankie
Munk vs. Kinetik,
Yalun, Journee
legal ill alien
FREE!

FRIDAY 12/18

Green Gorgilla Lounge
Fri. Dec 18
Jammm!!!

M3, GALEN, NICK CHACONA (nyc),
ANTONIO, DOC FU, RUEBEN,
ALVARO & PERRY
\$10 b4 10:30pm \$10 after

SATURDAY 12/19

Scots League Benefit
\$5

LIVE JAZZ

AT BISTRO YOFFI
OPEN MIC Every
Wednesday 8 - 11:30
with Dee Spencer Trio

DECEMBER
Thu. & Fri. 7:30-11:30

12/15
Jesse Foster
& Friends

12/16
Robert Stewart

12/22
Lonnie Tuck

12/23
X-mas Party
w/ Larry Venn

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\$3 PALE ALE & ANCHOR/\$4 COSMOS

WEDNESDAY, 12/14: (BluesRockBoogie) \$7 (adv)
John Lee Hooker &
Commander Cody's Band Members:
"FARLOW-KIRCH BANO"
(RICH KIRCH & BILLY C. FARLOW)
"The bold, soulful lyrics and screaming harmonica of Farlow, coupled with the wailing electric guitar riffs of Kirch create a driving rhythmic force that interweaves an eclectic blend of traditional blues and Southern-fried rockabilly, celebrating Americana roots styles with foot-stomping vigor. Farlow is noted for his nine-year career as Commander Cody while Kirch's credits include a 13-year career as the late John Lee Hooker's lead guitarist and band leader. The two musical veterans honed their chops in the '60s and '70s hotbeds of blues revived Chicago and Detroit, emulating such legends as Howlin' Wolf, Nound Dog Taylor, and James Cotton and collaborating with such masters as John Lee Hooker, Sipple Weiler, Big Joe Williams, Junior Wells, and Charlie Musselwhite"

THURSDAY, 12/15: (Old-SchoolFunkSoul) \$7
"GROOVUS"
PLUS: "FUNKANAUTS" (OPEN)
"Old School Funk & Soul with e New School Twist"

FRIDAY, 12/16: (FunkLatinR&B) \$12
Sae Francisco's - SuperGroovers:
VINYL
PLUS: "SPECIAL GUESTS"
The 9-piece, San Francisco-based Vinyl is a band dedicated to making people dance. Mixing funk, reggae, Latin beats, and R&B, Vinyl's mission is to produce infectious grooves that get the party going and make it like it won't stop!

SATURDAY, 12/17: (New Orleans FunkBlues) \$10
Direct From New Orleans:
"MEM SHANNON"
& THE MEMBERSHIP
"Shannon's latest (and greatest) CD, Spand Some Time with Me, further refines his take on Modern Urban Blues heavily spiced with funk and jazz elements and as smooth as a Saturday night silk suit." OffBeat

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F-1, RALLY, SPORTSCAR,
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music listings

Alco-holidazical

By Marke B.

Are ya freakin' out yet? It's that time of year, "the holidays," with all its attendant whoosh and frazzle, when club kids like us have to finally face the dire facts of family (blood- or bar-related) and their cuddly spawn. Many are worked up into a frenzy about what to give an 11-year-old boy that won't make them seem too perverted. (Hint: no Condoleezza Rice blow-up dolls. I found out the hard way.) Others nervously envision running out of Xanax, as a raft of blitzed bald uncles asks them why they don't have girlfriends. And then there's all that visible confrontation with what your elder self might look like, especially if you don't lay off the sauced-up eggnog. Oh, it's a magical time. Whatever happened to silent nights spent waltzing with imaginary sugarplum fairies?

Plus, there's the huge onslaught of fabulous parties. There's just too guldang many. At one of the eight bars I went to last Saturday, I misremember which one exactly (ah, the titubating life of a club columnist), I must have looked like a tweaker hooker caught in the squad car's headlights. A dear friend approached me with a much-needed shot of Fernet, saying, "Girl, you look like too many things. Gulp this down and close your eyes a little." Whew!

But you're way too busy trying on goofy holiday outfits to be troubled with lil' ol' me and my lil' ol' "alleged" drinking problem. I've got a (dubious) job to do, which is to guide you through the season in winning style. Here are my first-round draft picks for upcoming holiday and New Year's parties. If you see me passed out in a velvet booth somewhere, please just throw a fake-fur coat over my dribbly ass and try to keep it to yourself, 'k?

Why don't we start where everything ends: death. That's a tad severe! But I gotta admit I love the goth kids (mostly because it's so unpopular to do so), and the Death Guild-Christmas Night Party at DNA Lounge is one ghoully get-down no one stuck in the city for Christmas should miss. Death Guild's the Bay Area goth scene's ground zero, which has been going on every Monday night for well nigh a decade. Now that goths have a sense of humor and are adding synth pop oddities to their delectably morbid purview, the Christmas-night party promises to be a true Tim Burton-esque romp. They'll kill me for saying that.

Speaking of too much makeup: I've been a fan of postapocalyptic drag-cabaret act Kiki and Herb since they were young pups gadding about Josie's Cabaret in the Castro. (That's right, the Castro used to have a cabaret. I can only imagine what they'd be showing nowadays. "The Manhunt Follies"? "36 Hours at Pottery Barn: The Musical"? "Songs of Squealing Cell Queens"?) Kiki's a well-salted, boozy chanteuse who rips psychotically into rusty renditions of current pop songs. And Herb is her ... pianist. They're performing two shows on New Year's Eve at the Herbst Theatre, and all the cool kids are going — so there.

Where they're going afterward is still a bit up in the air. So far there's high-flyin' drag diva Miss Juanita More's "official Kiki and Herb after-party" New Year's celebration at the long-neglected Mars Bar, with DJ Pinky Ring and Derek B., and enough hip, gyrating young men to drop your balloon. But, did someone say "bouncy castle"? Gay promoters Jeff and Gary, the guys behind clubs like Drunk and Horny at Underground SF (and infinite scandalous hot-tub after-parties) are taking over Pound-SF that night as well, promising a huge carnival-like atmosphere and all-night orgiastic bacchanalia with an even younger hip, gyrating crowd. Best bet is to go to both parties and get two eye-fuls. But for gad sakes, don't drive. And don't get in the bouncy castle after any champagne cocktails!

There's a ton more great parties, of course. Stay tuned for more picks in a couple of weeks. See ya in the slush! ❖

Death Guild Christmas Night Party takes place Dec. 25, 9:30 p.m.—closing, DNA Lounge, 375 11th St., SF. \$5. (415) 626-1409, www.deathguild.com.

Death Guild takes place Mondays, 9:30 p.m.—2:30 a.m., Glas Kat, 520 Fourth St., SF. \$5. (415) 495-6620, www.glaskat.com.

Kiki and Herb 'Resurrection Tour' New Year's Eve takes place Dec. 31, 7 and 10 p.m., Herbst Theatre, 401 Van Ness, SF. Call for price. (415) 392-4400, www.kikiandherb.com.

Juanita More New Year's Eve Party 2006 takes place Dec. 31, 9 p.m.—closing, Mars Bar, 798 Brannan, SF. \$15 advance, \$25 door. (415) 621-6277, www.juanitamore.com.

Drunk and Horny New Year's Eve takes place Dec. 31, 9 p.m.—closing, Pound-SF, 100 Cargo Way, SF. \$20 advance, \$25 door. (415) 826-9605, www.drunkandhorny.net.

E-mail Marke B. at superego@sfbg.com.

music listings

Saturday 17

From page 54

Jeanie and Chuck's Country Roundup McGrath's Pub, 1539 Lincoln, Alameda; www.mc-grathspub.com. 8pm, \$5.
Sharon Knight, Megan McLaughlin Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 7:30pm, free.
Navidad Flamenco La Peña Cultural Center. 8pm, \$20.
Oak, Ash, and Thorn Freight and Salvage Coffee House. 8pm, \$19.50.

Dance clubs

Argus Lounge 9pm. With DJs S and N.
Avery Island Jack's Club, 2545 24th St; 641-5371. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.
Better Days Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$10. With Franky Boissy.
Browntempo Tunnel Top, 10pm-2am, free.
Afrodisco beat, Latin funk, and electropicalia with Ruben, Romanowski, and friends.
The Ocaon Skylark, 9pm-2am, free. Old-school hip-hop and dance tracks with DJ Kyle.
Destroy All Genres Beauty Bar. 9pm-2am.
Classic and leftfield dance party with D.A.G.
Discotheque Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free. House and hip-hop with DJ Masao.
DIY Karaoke Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.
Elevate Roe/Prive, 651 Howard; 979-3031. www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Endup 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-6am: Featuring guest DJs.
Enter the Dancehall Club Six, 9pm, \$5. Reggae, dancehall, and remixes.
The Factory Factory 525, 525 Harrison; www.designvibe.com/vclubs/factory8.html. 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.
Fly 330 Ritch, 10pm. R&B with DJ Mind Motion.
Frisco Disco Arrow, 10pm-2am.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.
Hellatight! Amnesia. 9pm. '80s, hip-hop, and electro with DJs.
I Love Wet Panties Delirium. 10pm. With DJs Jenny and Jules.
Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 10pm, \$5. With residents Sammy D, Allard Byallo, Brian Walls, and guests.
Levende Lounge 1710 Mission; 864-5585. www.levendef.com. 7-10pm: with Eric Lacy. 10pm: with Matt Valenz and Derek Nidderly.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Disco with Queen Iggy.
Metronome Dance Center 9pm, \$16: "Metronomilonga," Argentine tango lesson. 7:30pm, \$12: "Jitterbug Jump," jitterbug lessons with Mike Quebec.
Mile High Club EZ5, 682 Commercial; 362-9321. 10pm-2am, free. Jet-set lounge sounds with Fletcher and Joel.
Misturada Make-Out Room, 10pm-2am, \$5. Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.
Nickie's 880 9pm. With DJs.
Platinum Glas Kat, 9:30pm-3:30am. A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.
El Rincon 10pm-2am. Salsa, timba, reggaeton, merengue, and more with DJ Walt Digz.
Rocket Cat Club, 9pm-3am. Rock, indie, punk, and more with Omar, S44, Otterpop, and rotating DJs.
Salted Saturdays Mighty. 10pm-5am, \$10. With Miguel Migs, Julius Papp, and Chadwick.
Saturday Night Soul Party Elbo Room. 10pm, \$5. A '60s soul dance party with DJs Pink Panzer, Paul Paul, and Phengren Oswald.
Silent Il Pirata, 2007 16th St; 626-2626. 9pm-2am, \$5. With Kinetik, Mr. Moonlight, Atom, Tommy Jeremy, and guests.
Smooch Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, \$15. House music with Michael Anthony and Brett Star.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15.

Continued on page 59

RICKSHAW STOP 155 Fall St @ Van Ness 415.861.2011

Sean Hayes plus **Entrance** 8 pm \$11

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WHITE DIAMONDS saratonin * Jenny * cysko 10 pm \$6

6:30pm: Moustache SHOWDOWN!

Jefrodisiac presents **BLOW UP** DJ RICHIE PANIC JDH (Fixed NYC)

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WEDNESDAY 12/14 9PM \$6 DOOR

Birdman Records Holiday Party

The Cuts

- The Time Flies
- Paula Fraser
- Brian Glaze
- Lou Lou and the Guitar Fish

THURSDAY 12/15 9PM \$8 DOOR

SF Indie List Xmas Party with **Oranger**

- The Rum Diary
- Halcyon High

SATURDAY 12/17 NOON - 5PM \$10 ADVANCE, \$15 DOOR

Urban Idol

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In Bed with Fairy Butch

Hannukah Hoe Down

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Faith Holiday Faire

- Unique Holiday Gifts
- Live Flamenco
- Tarot Readings
- Wand Making Workshop

TUESDAY 12/20 9PM \$8 DOOR

OCS

- Meric Long
- Feller Quentin (Black Fiction)

WEDNESDAY 12/21 9PM FREE!

Norcal Etree Holiday Party

BANXAN Stephen Perkins, Mike... (names partially obscured)

December 20th 9PM \$12 Advance \$15 Door

TICKETS AT WWW.VIRTUOUS.COM

Bimbo's 365 Club 1025 COLUMBUS AT CHESTNUT SAN FRANCISCO (415) 474-0365 WWW.BIMBOS365CLUB.COM

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FEATURING **VICE GRIP & CONNIE CHAMPAGNE**

STEVE LUCKY AND THE RHUMBA BUMS

MR. LUCKY & THE COCKTAIL PARTY

FEATURING **RALPH CARNEY**

KITTY KITTY BANG BANG BURLESQUE

AND SPECIAL APPEARANCES BY THE GIRL IN THE FISHBOWL WITH COMPLIMENTARY GLASS OF CHAMPAGNE, HATS, PARTY FAVORS AND TRADITIONAL BALLOON DROP COCKTAIL ATTIRE - BLACK TIE OPTIONAL

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WEDNESDAY, JAN 4 8:30 \$8 INDIE

BELLAVISTA (FORMER MEMBERS OF VUE)

MADEIRA CATHOLIC COMB

THURSDAY, JAN 5 9PM \$7 AMERICANA

CORINNE WEST

THE JJ SCHULTZ BAND

THE JONAH KIT

DAVIS JONES (CD RELEASE/CLOSING SET)

FRIDAY, JAN 6 8PM \$14 UPSTAIRS AT THE SWEDISH AMERICAN HALL

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RICHARD BUCKNER

DAVID DONDERO

FRIDAY, JAN 6 9PM \$14 CABARET POP-NEW ORLEANS BRASS BAND

SPENCER DAY

BRASS MONKEY

BRASS BAND

JAMES HARRIS (DEKKER RECS.)

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Tix \$20 @ ticketweb.com

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Broken Santa Night

w/ Smoove, Mancub (Space Cowboys)

DJ Icon, DJ Seven, Sol, Via Jay & MORE!

Free for Full Santa Costume

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HOSTED BY: THE DOCTOR

BICOLAS (RHYTHM METHDD/SKILLS), BOUB (RHYTHM METHDD/SKILLS), OIATRYBE (RHYTHM METHDD/SOLUTION), THE DOCTOR (RHYTHM METHDD/BR)

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PENNY ARCADE: A SEMI ACOUSTIC LOCAL MUSIC SHOWCASE

Showcasing some of the Bay Area's best up and coming artists, pairing them up with established local acts. This installment highlights soulful and local roots troubadour Pat Johnson And The New Sheiks with special guest Penelope Houston (of legendary punk band The Avengers) and country balladeer rocker Dave Gleason's Wasted Days. Co-headliners include The Junior Panthers; Nathan Moomaw & Raul Sanchez; Dusty DiMercurio; and introducing Elliot Winard. Tunes provided by DJ Rantz (FalloutSF) between sets. Hosted and produced by the Bay Guardian's own Raul Sanchez, former drummer of the Junior Panthers who has performed with several local outfits since!

December 15 @ Bottom of the Hill, 1233 17th St. at Missouri
 BOTTOMOFTHEHILL.COM

FUTURE PRIMITIVE SOUNDSESSION 10 YEAR ANNIVERSARY PARTY

Featuring DJ Z Trip and Radar (Bombshelter DJ's reunited on 4 turntables). Special guests from DJ Radar's Concerto for Turntable featuring a 5 piece String Quartet; DJ Faust and Shortee; Romanowski. Multimedia performance piece featuring Doze Green and Mission Control video collaborating live. FPS Visualist: 8 Bit Era, Plinko Design, Macroscopic. Plus special guests DJs, MCs and other treats!

December 16 @ Mighty, 119 Utah at 15th St.
 FUTUREPRIMITIVESOUND.COM

THE COPYIST CONSPIRACY

A group zine art show featuring: Bill Brown (Dreamwhip), Janelle Hessig (Tales of Blarg), Sara Jaffe (Long Ago And Right Now), Sean Tejaratchi (Craphound), Cristy Roads (Green Zine), A.M. Scott (Sobstory?), Mike Taylor (Scenery), Icky Apparatus (Nose Dive), and Greta Snider (Mudflap ...and tons of videos). Curated by the Bay Guardian's Andrew Scott.

Through December 18 @ Needles and Pens, 483 14th St.
 NEEDLES-PENS.COM

SAN FRANCISCO BAY GUARDIAN CONNECTIONS: ART & WINE TASTING PARTY FOR SINGLES

Adults of all ages welcome. \$30/door includes all the wines you can taste, from boutique wineries; appetizers; and free parking. Co-sponsored by Society of Single Professionals and WineSocials.com. For more info and discount, visit ThePartyHotline.com or call 415-507-9962. 7:30-10pm.

December 23 @ California Modern Art Gallery, 1035 Market St
 THEPARTYHOTLINE.COM

NEW WAVE CITY'S "NEW WAVE EVER"

Ring in the New Year with The First & Foremost 80s Dance Party! In the Big Room: "New Wave Eve" with dancing to the best of New Wave with your host DJ Skip. Guest DJs John (Re-Flexx), Low-Life (Re-Flexx, 1984). Complimentary champagne toast at midnight, balloon drop, party favors & prizes! In the back dance room (featuring a brand new dance floor!): "ANYTHING GOES" dancing to 80s, 90s & Now, with Guest DJ Tomas Diablo (Strangelove).

December 31 @ Cherry Bar & Lounge, 917 Folsom @ 5th St.
 NEWWAVECITY.COM

HEMLOCK TAVERN'S NEW YEAR'S EVE BASH

Featuring three of San Francisco's hottest rock bands: Parchman Farm, Gris Gris, and Harold Ray Live in Concert! A deejay will spin records from 9pm-1:30am. Champagne toast at midnight!

December 31 @ Hemlock Tavern, 1131 Polk btw Post & Sutter
 HEMLOCKTAVERN.COM

GUARDIAN
 S F B G . C O M

music listings

Saturday 17

From page 57

House and hip-hop.
Sugar Stud. 9pm. House with Ellen Ferrato and Leonard.
Suite one8one 9pm-4am, \$20. With DJs.
TechTonic Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. With Pete Fraser.
Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

Bay Area

Animal House Shattuck Downlow. 9:30pm, \$5. With DJs Solarz and Blu Douja.
Club Rumor 22554 Main, Hayward; (510) 733-2334. Party and strip club.
Funky Flashback Saturdays Bench and Bar, 2111 Franklin, Oakl; lavenderchicas@yahoo.com. 4-8pm, free. A club for queer women featuring old-school jams.
On the Down Low Kingman's Lucky Lounge. 8pm-2am, free. With Matt G. and DJ Pone.
Smooove Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am. Future funk, neo-soul, dancehall, old-school, and new-school with Wisdom, Jmo, and rotating DJs.
White Horse Bar 8pm. With DJ PJ.

Sunday 18

Rock/blues/hip-hop

As I Lie Dying, Norma Jean, Madball, A Life Once Lost Slim's. 7:30pm, \$18.
Ryan Auffenberg, Modular Set, Climate of Fear Hotel Utah Saloon. 9pm, \$7.
barbarasteale, Sugar and Gold Make-Out Room. 9pm.
Matt Bauer, Finches, Marlee Sioux Rite Spot. 9pm, free.
Damir Johnny Foley's. 9pm.
Fishbone, Expendables Independent. 8pm, \$15.
Honey Island Swamp Band Boom Boom Room. 9:30pm, free.
Jon Lawton, RJ Mischo Biscuits and Blues. 8:30pm, \$7.50.
Paper Boats, Notes, Form and Fate StudioZ. 9pm, \$5.
Pollo Del Mar, Pyronauts Hotel Utah Saloon. 2pm, \$5.
Rhythm City Pier 23. 4-8pm.
Rogue Wave, Foreign Born, Mazarin Great American Music Hall. 8pm, \$15. See 8 Days a Week, page 48.
Second String Heroes Ireland's 32. 9pm.
Valerie Jay and the Americanos, 77 El Deora Parkside. 9pm, \$7.

Bay Area

Kalas, Saros, River Runs Black, Sahnmaru Golden Bull. 7pm, \$5-20 sliding scale.

Jazz/new music

Don Asher, Waldo Carter Moose's. 11:30am.
Bill 'Doc' Webster Band Les Joulins. 8pm.
BJ Papa concert and jam Jazz at Pearl's. Concert, 8:30pm; jam, 10:30pm, \$5-10.
Fil Lorenz Soul-tet Blondie's Bar and No Grill, 540 Valencia; 864-2419. 6pm.
Forward Energy Musicians Union Hall, 116 Ninth St; www.outsound.org. 7:30pm, \$5-10.
Mike Greensill, Ruth Davies Moose's. 7pm.
Victoria Hughes Top of the Mark. 10am-2pm.
Darcy Jean Top of the Mark. 7pm, \$5.
Paul Kimura Garden House Cafe, 3117 Clement; 668-1640. 3pm.
Mike Lipskin Washington Square Bar and Grill. 7pm.
Monk's Music Canvas Gallery. 8pm, \$3.
Larry O'Leno and His Mission Revival Jazz Band with Darlene Langston Octavia Lounge, 1772 Market; 863-3690. 7pm.
Wesla Whitfield New Conversatory Theatre Center, 25 Van Ness; 861-8972. 3pm.

Bay Area

Charlie Hunter Trio Yoshi's. 2 and 8pm, \$5-22.
Rose Hammond Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 11am, free.
Jim Grantham Jazz Quartet Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 3-6pm.
'Kick-back Sundays' Kimball's Carnival, 522 Second St, Oakl; (510) 444-6979. 6pm, \$5.
Carlos Oliveria and Brazilian Origins Anna's

Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm.
Eric Shifrin Downtown. 8pm.
'Vince Wallace Curbop' Coffee Shop SR-71, 377 17th St, Oakl; (510) 502-1485. 1-4pm, free.

Folk/world/country

'Breakfast with Enzo' Progressive Grounds Cafe, 400 Cortland; 282-6233. 10am, free.
Jack Gilder, Kevin Bernhagen, and friends Plough and Stars. 9pm.
Orquesta la Moderna Tradición Community Music Center, 544 Capp; www.sfmusic.org. 7:30pm, \$12.
Juanita Ulloa Peña PachaMama. 5:30 and 7:30pm, \$10.

Bay Area

Cascada de Flores La Peña Cultural Center. 7:30pm, \$15.
Holly Near Freight and Salvage Coffee House. 8pm, \$25.50.
'Starry Irish Music Session' Siarry Plough. 8pm. With Shay Black.

Dance clubs

Argus Lounge 9pm. With Seventeen Evergreen.
Best Dressed Chicken in Town Knockout. 5pm-midnight, free. Jamaican rocksteady with DJs Ben Stolen and Miss Heather.
Bionic Pink, 2925 16th St; www.pinksf.com. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.
Boogie Brunch Levende Lounge, 1710 Mission; 864-5585, www.levendesf.com. 11am-5pm. With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.
Cafe Flore 2298 Market; www.cafeflore.com. 7-11pm, free. With DJ Ken Vulsion.
Club Havana Jelly's. 4pm, \$10. With Anthony Blea y su Charanga and DJ Luis Medina.
Detroit Skylark. 9pm-2am, free. Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghettofunk with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Dub Mission Elbo Room. 9pm, \$5. With Winnie Esparza and J. Boogie.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, John Hopkins, and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," with DJ David Harness, Patrick Wilson, and guests.
Feather Bimbuddha Lounge; www.feathersundays.com. 3-9pm, \$7. A bohemian chic pool-side disco party.
Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.
Jack Underground SF. 9pm, \$5. Chicago acid, electrohouse, and Detroit techno with DJs Derek B and Silencefiction.
Kodo Wish, 1539 Folsom; 278-9474. 6pm-2am, free. Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.
Love So' Sessions Element Lounge, 1028 Geary; 440-1125. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. With rotating DJs.
Mundo Lingua Lounge. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.
Night Light Beauty Bar. 10pm-2am, free. With Rob Highlife, EmDee, and SteveMac.
Propaganda! Laszlo, 2536 Mission; 648-7600. 6pm-2am, free. '80s and electro.
Q Tango Tea Synergy, 1387 Valencia; 305-8242. 5:30pm, \$10. Argentine dance workshop and milonga.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
SalsaCrazy Sunday Metronome Dance Center. 6:30-11pm, \$15. Salsa dance social and dance lessons.
Salsa Sundays El Rio. 3-8pm, \$8. Salsa dances classes and live music.
Sanctuary Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20.
Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Sh'elixer Elixir, 3200 16th St; 552-1633. 9pm. A lesbian party.

Continued on page 60

ARGUS LOUNGE

JACK PINE SOCIAL CLUB	Wed 12/14 9pm
KISSTOPHER	Thu 12/15 9pm
MICHELLE'S B-DAY BASH W/ DJ MATTO	Fri 12/16 9pm
S & N ON THE DECKS	Sat 12/17 9pm
"SEVENTEEN EVERGREEN" GUEST DJ	Sun 12/18 9pm
NEW WAVES PUNKS IN THE GARAGE WE'LL MISS YOU LARSL!	Mon 12/19 9pm
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FRIDAY NIGHT FUNK
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WED. DEC. 14 • DOORS 8 / SHDW 9
 TONIGHT \$18 ADVANCE / \$20 DOOR
CLUTCH
WILLIAM ELLIOTT WHITMORE

THURS. DEC. 15 • DOORS 7:30 / SHDW 8
 \$16 ADVANCE / \$16 DOOR
LOS STRAITJACKETS
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 FEATURING KAISER GEORGE
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PRESENTS SAT. DEC. 17
 DOORS 8 / SHDW 9
 \$16 ADV. / \$16 DOOR
SOUTHERN CULTURE
ON THE SKIDS
THE WEARY BOYS

SUN. DEC. 18 • DOORS 7 / SHDW 7:30
 \$18 ADVANCE / \$18 DOOR
AS I LAY DYING • NORMA JEAN
MADBALL • A LIFE ONCE LOST



SAT. DEC. 24 • \$15 ADV. / \$15 DOOR
 DOORS 6 / SHOW 7 • DOORS 9 / SHOW 9:30
OAKLAND INTERFAITH
GOSPEL ENSEMBLE

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New Year's Eve
SUPERSUCKERS
THE HANGMEN
THE NAYSAYERS

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MAZARIN

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+12/28 & 29: **DAVID JACOBS-STRAIN**
 DJ DRAGONFLY
 +12/30 & 31: **DAVID JACOBS-STRAIN**
PYENG THREADGILL - DJ JONAH SHARP

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SLEEPYTIME GORILLA MUSEUM
SECRET CHIEFS 3

WED. JAN. 18 • DOORS 7:30 / SHDW 8
 \$20 ADVANCE / \$20 DOOR
MARK KOZELEK
 (OF SUN KIL MOON & RED HOUSE PAINTERS)

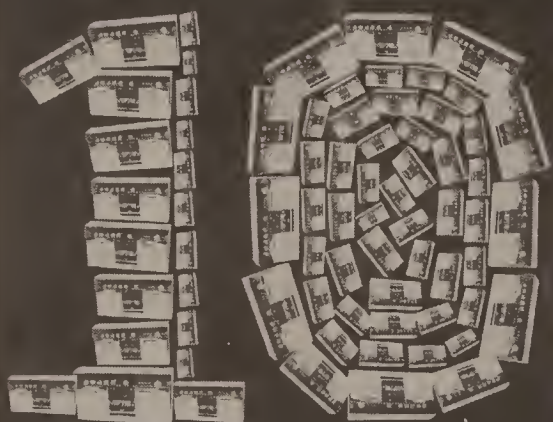
THURS. JAN. 19 • DOORS 7 / SHDW 8
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**JORDAN
KNIGHT**
 (NEW KIDS ON THE BLOCK)
BRYAN ABRAMS
 (COLOR ME BADD)
JEFF TIMMONS
 (98 DEGREES)

TUESDAY, DECEMBER 20
THE RANDIES
 BANG SUGAR BANG
 THEE MERRY WIDOWS

SUNDAY, DECEMBER 25
BUD E. LUV

TUESDAY, DECEMBER 27
LIFE IN BRAILLE
 MAN OF THE YEAR/ CLIMBER
 RESIDENT HERO

FRIDAY, DECEMBER 30
THE TUBES
 MAGIC CHRISTIAN
 GRIDDLE

SATURDAY, DECEMBER 31
POP ROCKS

THURSDAY, JANUARY 12
ALANA DAVIS

SATURDAY, FEBRUARY 4
FASTBALL

SUNDAY, FEBRUARY 12
BEATNUTS

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music listings

Sunday 18

From page 59

Spundae 1015 Folsom. 9pm-6am. \$5. With rotating DJs and special guests.
Tea Dance Eight. 3pm-midnight. A daytime dance party.
Tropical Sundays Metronome Dance Center. 6:30pm. \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.
Ugly Delirium. 10pm. With DJs.

Bay Area
Butta Oasis, 135 12th St, Oakl; (510) 763-0404. 2-8pm, \$5-7. An afternoon tea dance for women.
Kingman's Lucky Lounge 3332 Grand, Oakl; (510) 465-KING. 9pm. With Jamin.
King of Kings Shattuck Downlow. 8pm-2am, \$5. Reggae dance night with DJ Smoky and De.
Luka's Tap Room and Lounge 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Hip-hop and old-school with DJs Tim D and Willie Maze.
Sunshine's Soul Sundays Lucie Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free. Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.
White Horse Bar 8pm. DJ night.

monday 19

Rock/blues/hip-hop

Terry Evans Biscuits and Blues. 8:30pm, \$7.50.
Fucking Ocean, Finest Dearest, Spark and Decay Elbo Room. 9pm, \$5.
Hella, Electro Group, Friemies Bottom of the Hill. 9pm, \$10. See 8 Days a Week, page 48.
'Local Spotlight' Plush Room. 8pm, free.
Dctomutt, Tom Brosseau Rite Spot. 8pm, free.
Chris Volpe Ireland's 32. 9pm.

Jazz/new music

Bishop Norman Williams Quintet Les Joulins Jazz Bistro. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.
Mike Greensill, Ruth Davies Moose's. 7:30pm.
Monk's Music Simple Pleasures Cafe. 8pm, free.
Scott Amendola Trio Bacar. 8pm.
Eric Shifrin Washington Square Bar and Grill. 7pm.

Bay Area
'Frank Jackson 80th Birthday Party' Yoshi's. 8 and 10pm, \$6-10.

Folk/world/country

Homespun Rowdy Annesia. 8:30pm, free.
I Don't Like Mondays Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free.
 Open mic and acoustic music showcase with Alabaster Adams.

Bay Area
Traditional Irish music session Starry Plough. 9pm, free.

Dance clubs

Club Dread StudioZ. 10pm-3am, \$5, women free before 11:30pm. Reggae and dancehall.
Club Fresh The Cafe, 2367 Market; 861-3846. 8pm-2am, \$2. Gay and lesbian hip-hop club.
Club Neon Make-Out Room. 10pm. Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan, Nadine, and guests.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm, \$5.
Falling Down Mondays Milk. 9pm, \$3-5. Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hogg, Toph One, and 4aM.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse Beauty Bar. 10pm-2am, free. With Pandora and DJ Arusha.
Harry Denton's Starlight Room Midnight. \$5. With DJ Sammi.
High Rolling/Low Budget Tunnel Top, 601 Bush; 986-8900. 9:30pm, free. Acid-jazz, soul,

funk, ska, reggae, and house with DJ Hotwengen.

Lingba Lounge 8pm-midnight, free. Down-tempo lounge beats with Bee Dub, Elfrem, and Delvin.

New Wave Punks in the Garage Argus Lounge. 9pm. With DJs.

94117 Madrone Lounge. 6pm-midnight, free. Local art, music, and more.

Ready Steady Go! Arrow. 10pm-2am, free. Indie rock and Britpop with DJs Christina and Jakedraphonic.

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Rock Out Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free. Punk, garage, rockabilly, psychobilly, and more.

Sex, Sex, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Smile Knockout. 10pm. An indie club with live music.

Solid Lounge Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.

Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJs Tune, Abdul, and Mike Anon.

Vroom El Rio. 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

Kingman's Lucky Lounge 9pm-2am. With DJ Michael.

Not Your Daddy's Cadillac Cafe Van Klee, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free. With DJ Kitty, Prozac Turner, and friends.

Think Tank Shattuck Downlow. 9:30pm-2am, free. Funk, soul, rock, downtempo, and breaks.

tuesday 20

Rock/blues/hip-hop

14 Mission, Delightfully Isolated, Liz Ross Make-Out Room. 9pm, \$6.
Boshuda, Montana StudioZ. 8pm, \$3.
Fat Tuesday Band Biscuits and Blues. 8:30pm, \$7.50.
Mo Mandell Ireland's 32. 9pm.
Nicole McRory Johnny Foley's. 9pm.
OCS, Meric Long 12 Galaxies. 9pm, \$8.
Randies, Bang Sugar Bang, Thee Merrywidows Red Devil Lounge. 8pm, \$7.
Soraya Trio Rite Spot. 9pm, free.
Trainwreck Riders, Love X Nowhere, Finches Bottom of the Hill. 9pm, \$7.

Bay Area

Steve Freund Trio Ivy Room. 9:30pm, \$5.

Jazz/new music

Allen Smith Quartet Jazz at Pearl's. 8:30 and 10:30pm.
Beach Nut Jam Beach Chalet. 6:30pm.
Cecil Wells Quintet Les Joulins Jazz Bistro. 8pm.
Marty Eggers Pier 23. 5-7:30pm, call for price. See 8 Days a Week, page 48.
Fil Lorenz Soul-tet Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.
Chris Huson Washington Square Bar and Grill. 7pm.
Jazz jam and poetry open mic Club Deluxe. 8:30pm, free.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7:30pm.
Billy Philadelphia Moose's. 7:30pm.
Ricardo Scales Top of the Mark. 7pm, \$5.
Richard Crook Jazz Trio Red Rock Lounge, 699 Chenery; 333-3030. 9pm, free.
Robert Stewart Experience Pier 23. 8:30pm.
Scott Amendola Trio Bacar. 8pm.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9pm, \$12.

Bay Area

'Jazzschool Tuesdays' Jupiter. 8pm, free.
Singers' open mic Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm. With Ellen Hoffman.
Mike Stern, Dennis Chambers, Victor Wooten, Bob Francescini Yoshi's. 8 and 10pm, \$22.

Continued on page 62



local grooves

Kelley Stoltz

The Sun Comes Through (Sub Pop)

Last we checked on San Francisco's rock revivalist Kelley Stoltz, he was busy nabbing a *Bay Guardian* Goldie in honor of his melodic self-released LP *Antique Glow*. The press must've done some good because Stoltz is putting out the follow-up on Sub Pop. While we await that tempting bounty, *The Sun Comes Through* EP is here to hold us over. The disc finds Stoltz still playing the consummate record store clerk-musician, turning in another set of vintage pop glow. Where so many other '60s throwbacks can't help but seem contrived, Stoltz is too charming and musically tasteful to come off as anything less than sincere. The opening, title track is the type of song John Cusack's lead in *High Fidelity* would've fallen head over heels for; a descending cavalcade of piano chords floats effortlessly atop a warm, buzzing soundscape. As for the other four tunes, Stoltz is in great shape if these are the throwaways. The infectious synthesizer melody on "You're out of this World" would be right at home on the first side of *Abbey Road*, and the finale, "Where You're Going," has a ringing Richards guitar lead and strutting vocal line that would've made the cut for *Forty Licks*. That Stoltz can invoke these past masters without sounding flatly imitative is a great gift indeed. That he has such fun doing it and stays playfully humble about the whole affair makes his local-favorite status a cinch. (Max Goldberg)

Love Is Chemicals

Love Is Chemicals (Near Earth Objects)

San Francisco's Love Is Chemicals wear their influences right on their Le Tigre polo shirt sleeves. Their latest self-titled album is a mishmash of styles and speeds, playing like a 30-year-old yearbook, with each song paying tribute to a different indie rock band. "Claw Your Sweater" sounds like it could have been on a mid-'90s mix tape — the melodic guitars, the soft bass, and the dulling voice of impatient youth bring back memories of hearing Pavement's "Shady Lane" for the first time. "Everyone is in on it" highlights drummer Steve Galbraith's tight, militant snare slaps, which fit perfectly with the fragile tonalities of the Sonic Youth-ian guitars. The album continues its decrescendo and eventually winds up at "The Hex," a slightly cheesy tune that distinctly sounds like a letter I wrote to a girlfriend in high school. But no matter how sickeningly sweet the lyrics are ("You're right about oh so many things / Oh how you make my bells ring"), you can't escape the music's honesty — it's right there in front of you, take it or leave it. It's easy to see how one could quickly fall in love with this record. (Justin Yu)

Mail stuff for review to Sarah Han, Bay Guardian Building, 135 Mississippi St., SF, CA 94107.

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The San Francisco Bay Guardian hosted a mixer to celebrate our Year-End Bars & Clubs Issue on December 12, at the lovely Bacchus Kirk in Nob Hill! We'd like to thank Sharon, Nick and everyone at Bacchus for a party.

Delicious food was catered by David by Boku de Thai Blowfish Su-chi and Dragonfly Restaurant

We're also grateful to our wonderful sponsors: Amoeba Music; Good Vibrations; Hair Play Salon; Open Mind Music; and Upper Playground.

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THURSDAY, DECEMBER 15 \$6 9PM
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FRIDAY, DECEMBER 16 7PM
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A SPOKEN WORD EVENT WITH A LOOK INTO WHAT IT TAKES TO BE A WOMAN THESE DAYS.
COME HEAR SOME GREAT STORIES ON THE SUBJECT OF WOMANHOOD FROM: JERI CAIN ROSSI, LORI SELKE, SHERILYN CONNELLY, KATRINA JAMES, CHARLIE ANDERS, SNAUNA ROGAN, JULIA SERANO, GINA DE VRIES.

FRIDAY, DECEMBER 16 \$5 10PM
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DJ WILLIE COLOGNE AND PLUS SPECIAL GUESTS
PLAY 60S AND 70S LATIN, BOOGALOO, CUMBIAS, SOUL, BHANGRA, BOOTY BASS AND MORE.

SATURDAY, DECEMBER 17 10PM
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\$5 / FREE BEFORE 10PM

SUNDAY, DECEMBER 18 5BA 9PM
BARBARASTEEL
SUGAR & GOLD

MONDAY, DECEMBER 19 \$2 10PM
CLUB NEON
ROCK, HIP HOP, FUNK, SOUL, DISCO, ELECTRO AND INDIE
DJs **JAMIE JAMS, EMDEE, LITTLE MELANIE, AIDAN AND NADINE**

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DELIGHTFULLY ISOLATED
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THURSDAY, DECEMBER 22 \$12 9PM
NOME FOR THE MOLORGS SHOW
JIM CAMPILONGO AND BOBBY BLACK
2 SETS
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WEDNESDAY, DECEMBER 28 \$7 7:30PM
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THURSDAY, DECEMBER 29 \$6 9PM
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SATURDAY, DECEMBER 31 \$10 9PM
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Thursday, December 15, 10 pm - \$8
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Friday, December 16, 10 pm
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Saturday, December 17, 10 pm - \$5
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Sunday, December 18, 9PM - \$5
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holiday listings

Tuesday 20

From page 60

Folk/world/country

Acoustic open mic Azum East, 1233 Polk; 474-7743, 7-10pm.
Michael Duffy Plough and Stars, 9pm.
Nobody from Ipanema Elbo Room, 9pm, \$6.
'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; 831-8842, 7:30-9:30pm.

Bay Area

Sylvia Herold and Chuck Ervin Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385, 7pm, free.
Sauce Piquante Ashkenaz, 8:30pm, \$9.
Starry Plough Open Mic Starry Plough, 7:30pm, free.

Dance clubs

Ace of Clubs Cherry Bar and Lounge, 9pm, \$5.
Punk, rock, glam, and metal with DJs and live bands.
Afrobeat Nation Boom Boom Room, 10pm.
With DJ Jeremiah, Manicard, and Kalbass.
Argentine Tango Practica Metronome Dance Center, 9pm-midnight, \$5.
Ay Karamba Salsa Glas Kat, 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Broke as Fuck Element Lounge, 10pm-2am, \$3.
Hip-hop, dancehall, funk, and soul with DJs 4AM, Havoc, Ivy, and Centipede.
The Headphone Mix Delirium, 10pm-2am, free.
A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Coco Rico Tunnel Top, 10pm-2am, free.
Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development AsiaSF, 10pm. Reference, Ray-gun, and Mykul Crane spin breakbeat and house.
Exist Wish, 1539 Folsom; 278-9474, 7pm-2am, free.
Hip-hop, lounge, downtempo, and more.
Feel Good Soluna Cafe and Lounge, 9pm-1am, free.
R&B and soul with Mai-Lei and Sake1.
Harry Denton's Starlight Room Midnight, \$5.
With DJ Sammi.

Hugger Mugger Lit, 9pm, free.
With Forest Green, Andy W, and Clarity.
Industrial Strength Dragon Bar, 473 Broadway; 834-9383, 9pm-2am, free.
Hip-hop.
Lo-blo Arrow, 10pm-2am, free.
Rock, pop, hip-hop, and more with Fletcher and guests.

Mockingbird Beauty Bar, 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.
Neighborhood Night Argus Lounge, 9pm. With DJs.

Rock Out Karaoke! Amnesia, 7:30pm. With Glenn Kravitz.

Rub a Dub Tuesdays Voda, 9pm-2am, free.
With Mr. E, Wisdom, and guests.

Soul Fo'Real Club Six, 9pm-3am. Live jazz, neo-soul, R&B, and spoken word open mic.
Spread Love Madrone Lounge, 6pm-midnight, free.
Dub, reggae, soul, R&B, funk, and hip-hop with DJs B-Love and Romanowski.

The Clap Aunt Charlie's, 133 Turk; www.suicidetuesdays.com. 9pm, \$3.
Pop, rock, glam, disco, Eurowave, and more with DJ Gary Fembot and guests.

Taboo Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5.
With David Harness.

Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043, 6-10pm.
House music with M3, Anthony Garlic, and Chulada.

Tightwad Tuesdays 26 Mix, 9pm, \$3.
Hip-hop, R&B, and club classics with Mark Spitz and special guests.

Take Tuesdays Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free.
With Dawn of Sound.

Trannyshack Stud, 10pm-3am.
A drag show with hostess Heklina.
Trashcan Tuesdays Skylark, 9pm-2am, free.
Throwaway rock from the '70s and '80s with DJ Kyle.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight.
Old-school and funk with DJ Rickochet.

Bay Area

Jazzmine Kingman's Lucky Lounge, 9pm, free.

Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday Club Rimshot, 2111 Franklin, Oakland; (510) 444-2266, 6pm-2am.
Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

holiday

Holiday listings are compiled by Lydia Bravner, Sarah Han, Sean Patrick Maylone, and Justin Yu.
Listings for Wed/14-Tues/20 below; check back each week for updated events. For information on how to submit a listing, see 8 Days a Week.

attractions

'Great Dickens Christmas Fair and Victorian Holiday Party' Cow Palace, 2600 Geneva; 897-4555, www.dickensfair.com. Sat-Sun, 11am-7pm.
Through Sun/18, \$8-20.
Step into a day in the life of Victorian London at this annual fair, featuring costumed characters from literature and history, street vendors, games, and adults-only "after dark" festivities.
'Light Insight: Holidays at the Exploratorium' Exploratorium, 3601 Lyon; EXP-LORE, Sat/17, 11am-5pm; Sun/18, 10am-5pm; Dec 24, noon; Dec 26-31, noon-2pm. \$8-13 (half priced admission Sat/17-Sun/18).
The science museum presents a series of events that explore the wonders of light, including workshops on bioluminescence, light-based toys, interactive light sculptures, and a holiday film program.
'Reindeer Romp' San Francisco Zoo, 1 Zoo Rd, Sloat Blvd at 47th Ave; 753-7080, www.sfsfzoo.org. Daily, 10am-5pm.
Through Jan 1. Free with paid zoo admission (\$4.50-11).
Bring the little ones to see what Santa's hoofed helpers really look like at this special exhibit featuring four antlered reindeer.
'San Francisco SPCA Holiday Windows Express' Macy's, Stockton at O'Farrell; 522-3500, www.sfsfzca.org. During store hours, through Dec 26. Free.
The SPCA presents an adorable display of cats and dogs; all featured pets are available for adoption.

Complete listings can be found at www.sfbg.com.

Bay Area

'The Christmas Revels' Scottish Rite Center, 1547 Lakeside Dr, Oak; (415) 773-1181, www.calrevels.org. Fri, 7:30pm; Sat-Sun, 1-5pm.
Through Sun/18, \$15-42.
Celebrate the Yuletide in grand Scottish medieval style with wassailing, morris dancing, singing, dancing, and a dragon.

'Holidays at Dunsinuir' Dunsinuir Historic Estate, 2960 Peralta Oaks Ct, Oak; (925) 275-9490, www.dunsinuir.org. Daily, 11am-5pm.
Through Sun/18, \$7-11.
The mansion presents self-guided tours of its historic grounds, holiday teas, horse-drawn-carriage rides, and more.

'Holiday Tea at the Cohen Bray Home' Bray Home, 1440 29th Ave, Oak; (510) 843-2906, www.cohen-brayhouse.info. Sun/18, 1, 2, 3, and 4 pm. \$25.
Reservation required.
Enjoy tea, stories, and history inside this Victorian home.

'Knight Ridder's Downtown Ice Circle of Palms' South Market St across from Plaza de Cesar Chavez, San Jose; (408) 279-1775, ext 45, www.sjdowntown.com. Wed/14-Thurs/15, Jan 3-15; Mon-Thurs, 6-10pm; Fri, 5pm-midnight; Sat, noon-midnight; Sun, noon-10pm.
Dec 16-Jan 1: noon-midnight. \$12-14.
A glide around this outdoor skating rink is a perfect way to ring in the holidays; price includes skate rentals.

'Making Merry and Zeum' Zeum, 221 Fourth St; 777-2800, www.zeum.org. Daily, 11am-5pm (Dec 24 and 31, 11am-3pm; Dec 25 and Jan 1, closed).
Through Jan 1. \$5-7.
Bring the family to Zeum for holiday workshops, exhibitions, performances, and more.

benefits

'ACA Cares Christmas Food Drive' Glide

holiday listings

Memorial United Methodist Church, 330 Ellis; 674-6000, www.glide.org. Mon/19. Call for hours. Free. Low income and homeless individuals are invited to feast on an Asian-Pacific Christmas dinner prepared by the Asian Chefs Association.

Grocery bag giveaway Glide Memorial United Methodist Church, 330 Ellis; 674-6000, www.glide.org. Tues/20, 8am-1pm. Free. Glide Memorial United Methodist Church benefits from this event.

'Holiday Fun Run' Begins at Pier 23; www.sfholidayrun.com. Sun/18, 11am. \$30 registration fee. Martin Rottach Foundation and the American Heart Association benefits from this annual run.

'Jingle Belles' 540 Club, 540 Clement, www.hellsbellsclub.com, Sat/17, 7pm. \$5 donation or free with new toy donation. The fifth annual Hell's Belle's Car Club SF doll drive and holiday party features classic cars, a raffle, music, and a collection of new dolls and toys in support of the Hamilton Family Center.

'Mo's Kitchen Holiday Cabaret Fundraiser' San Francisco Marriott, 55 Fourth St; 674-6000, www.glide.org. Wed/14, 6pm. \$200. This star-studded event features a performance by the Glide Ensemble, special guest appearances by Will Smith, Jada Pinkett-Smith, and La Toya London, and much more.

'Teddy Bear Tea' Ritz-Carlton, 600 Stockton; 773-6198. Daily, 10-11:30am and 1-2:30pm. Through Dec 24. \$58. Binky the Elf and the Ritz-Carlton Teddy Bear make appearances for this tea-time event; proceeds benefit the Greater Bay Area Make-A-Wish Foundation.

celebrations

Fresh Ruby Skye, 420 Mason; 693-0777, www.freshsf.com. Sun/18, 6pm-midnight. \$15-20. This holiday-themed t-dance with DJ Jamie J celebrates the CD release of *Dreamer '05*.

'Good Vibes High Holiday Party' DNA Lounge, 375 11th St; 522-5460, www.goodvibes.com. Thurs/15, 8pm. \$25. Good Vibrations transforms the DNA Lounge into a high school for this holiday party: porn star Nina Hartley, as well as rock act the Charm School Drop Outs and DJ Atomic Pop, make up the school faculty.

'House of Voodoo Deathmas Ball' Il Pirata, 2007 16th St; www.houseofvoodoo.com/events.shtml. Fri/16, 9pm. \$3-5. Have a dark and gloomy holiday at this dance party featuring DJs Voodoo, Purgatory, and guests spinning goth, glam, industrial, electro, and '80s music.

'Intersection for the Arts Holiday Party and Gift Bazaar' Intersection for the Arts, 446 Valencia; 626-2787, www.theintersection.org. Fri/16, 7:30pm. Free. Intersection for the Arts (recently celebrating its 40th birthday) throws an annual holiday party that includes an art auction, crafts, and music.

Santa Claus Conquers the Martians screening *Brainwash Cafe*, 1122 Folsom; 255-4866, www.brainwash.com/calendar.html. Sun/18, 7pm. Free. See 8 Days a Week, page 48.

'Three Kinds of Stupid and Rickshaw Stop Holiday Dance Party' Rickshaw Stop, Sat/17, 9pm. \$8. A DJ dance party featuring rap, dancey rock, funky soul, new wave, and more with DJs BAS, Caldrige, and Brother Grimm; live set by Scissors for Lefty.

'Winter Solstice Party' Schroeder's Restaurant, 240 Front; www.sfatheists.com. Sat/17, 6pm. Free. Join the San Francisco Atheists at this meet-and-greet party featuring music, a ventriloquist act, a year-end review, and an awards ceremony.

Bay Area

'Holiday Party and Boutique' Sanchez Concert Hall, 1220 Linda Mar Blvd, Pacifica; (650) 355-1882, www.pacificaperformances.com. Thurs/15 7:30pm-9:30pm. Free. Browse the many booths of the Pacifica Performances holiday party and boutique. Peruse and purchase seasonal food, drinks, holiday gifts and cards, and enjoy live music provided by the Seaside Singers and the Sanchez Social Club.

'Zambomba! A Traditional Flamenco Holiday Celebration' La Peña Cultural Center, 3105 Shattuck Ave, Berk; (510) 849-2568. Sat/17, \$20. This celebration of flamenco features guest artists Angelita Aguietas, Antonio de Jerez, and Los Niños Flamencos.

hanukkah and kwanzaa

'In Bed with Fairy Butch Hanukkah Hoe Down' 12 Galaxies, 2565 Mission; 970-9777. Sat/17, 9pm, \$10-15 sliding scale. 9pm, \$10-15 sliding scale. This Hanukkah show for butch and FTM admirers includes strippers and a dance party featuring hip-hop, disco, old-school, and more with DJ Atomic Pop.

'Multicultural Chanukah Celebration' Golden Gate Club, Presidio, 135 Fisher Loop; 386-2604. Sun/18, 1:30-4:30pm. Free. Black, Asian, Latino, Native American, and mixed-race Jews and their friends and families celebrate the holidays with drumming, dancing, singing, workshops, and more.

Bay Area

Hanukkah Family Program Judah L. Magnes Museum, 2911 Russell, Berk; (510) 549-6950, www.magnes.org. Sun/18, 2-4pm. Free. This event for the whole family includes Hanukkah music from the National Sound Archives in Jerusalem, art activities, and a treasure hunt.

'Kwanzaa Celebration' Oakland City Center, adjacent to 12th St BART Station, Oakland; (510) 628-9170, ext 116, www.oaklandcitycenter.com. Wed/14, 12pm-1pm, free. Witness the West African Highlife Band offer up a fusion of African- and world-influenced melodies.

music

'An American Christmas' Old First Church, 1751 Sacramento; 474-1608. Sun/18, 3pm. \$15. Watch as a chorale of 125 young males from the Ragazzi Boys Chorus lend their Grammy-winning vocals to classic American carols.

'An Asian Winter and Other Litanies' Old First Church, 1751 Sacramento; 474-1608. Fri/16, 8pm. \$15-20. The Peninsula Women's Chorus performs music from Asia, Hungary, and other parts of the world at this winter concert.

'A Baroque Christmas' St. Dominic's Catholic Church, 2390 Bush; 567-7824, www.stdominics.org. Tues/20, 7:30pm. \$10-20. Simon Berry directs this concert featuring the Solemn Mass Choir and Orchestra.

'Camp Clovenhoof's Wonderland in the Winter Lodge' Purple Onion, 140 Columbus; 956-1653, www.campclovenhoof.com. Sat/17, 9:30pm-2am. \$10. This holiday music show features the Hot Hands of Explosion, Legitimate Business, and Nate Mezmer and Deshko.

'A Cathedral Christmas: The Grace Cathedral Choir of Men and Boys with Orchestra' Grace Cathedral, 1100 California; 1-866-468-3399, www.ticketweb.com. Sat/17-Sun/18, 3pm; Mon/19, 7pm. \$15-50. The annual concert presents a selection of Christmas music performed by the world-renowned choir.

'A Celtic Christmas with Golden Bough' Old First Church, 1751 Sacramento; 474-1608. Sat/17, 8pm. \$15. Broaden your horizons and experience through the wonder of rare Scottish, Irish, and Welsh carols as sung by the modern-day Celtic minstrels of Golden Bough.

'A Chanticleer Christmas' Memorial Church, Stanford University, Stanford; (650) 725-ARTS. Wed/14, 8pm. \$44. (Also Sat/17, 8pm, St. Ignace Church, 650 Parker; 392-4400, www.chanticleer.org. \$25-42.) The world-renowned all-male choral ensemble presents this holiday-themed program featuring carols, sacred works, and spirituals.

Contra Costa Chorale Wells Fargo History Museum, 420 Montgomery; (415) 396-4165. Mon/19, noon. Free. Join this respected community chorus for a program of traditional and unusual carols.

Frankye Kelly and Her Quartet Wells Fargo History Museum, 420 Montgomery; (415) 396-4165. Wed/14, noon. Free. Jazz and blues vocalist Kelly performs jazz and Christmas music.

Golden Gate Boys Choir and Bellingrings Wells Fargo History Museum, 420 Montgomery; (415) 396-4165. Fri/16, noon. Free. This will be a concert full of songs to "ring" in the holiday season.

Handel's Messiah Grace Cathedral, 1100 California; 621-7900, www.americanbach.org. Thurs/15, 7:30pm. \$20-50. Jeffrey Thomas leads the American Bach Soloists Chorus and Orchestra at this concert.

'Home for the Holidays' Castro Theater, 429 Castro; 864-ARTS, www.sfgmc.org. Thurs/15, 7pm (also Dec 24, 5, 7, and 9pm). \$15-20. San Francisco Gay Men's Chorus presents this show commemorating the 40th anniversary of "A Charlie Brown Christmas."

The Klez-X Wells Fargo History Museum, 420 Montgomery; (415) 396-4165. Fri/15, noon. Free. This concert features a mix of high-energy modern and traditional klezmer music.

'Let It Shine: Holiday Music for the Season of Light' St. Luke's Episcopal Church, 1755 Clay; www.mnsae.org. Sun/18, 4pm. \$10-20. Eighteen-member women's ensemble Musae perform works by Bach, Symko, Porpora, and holiday classics.

'A Medieval Christmas' St. Gregory Nyssen Episcopal Church, 500 DeHaro; 979-5779. Sat/17, 8pm. \$18-25. (Also Sun/18, 4pm, St. Paul's Episcopal Church, 114 Montecito, Oak; same phone number and price.) The San Francisco Choral Artists perform early Christmas music under the direction of Magen Solomon; stick around for the postconcert reception featuring refreshing mead.

'Los Straightjackets and Pontani Sisters Christmas Pageant' Slim's, 333 11th St; 255-0333. Thurs/15, 8pm. \$16. This music and dance concert features masked rockers Los Straightjackets performing Christmas songs and retro-glam dancers the Pontani Sisters.

'Veronica Klaus' Blue Holiday Show' Jazz at Pearl's, 256 Columbus; 291-8255. Thurs/15, 8:30 and 10:30pm. \$5-10. Jazz chanteuse Veronica Klaus is joined by Tammy L. Hall and her trio at this holiday show.

'A Very Shut-Ins Christmas' Amnesia, 853 Valencia; 970-0012. Thurs/15, 9pm. Call for price. The Shut-Ins perform with Grizzly Peak Bluegrass band at this country-tinged holiday show.

Bay Area

'Brian Setzer Orchestra Christmas Extraganza' Fox Theatre, 2215 Broadway, Redwood City; (650) 369-4119. Tues/20, 7:30pm. \$55-90. The former Star Cat performs shows in support of his latest CD *Dig That Crazy Christmas* and DVD *Christmas Extraganza*.

Broceliande Christ the King Lutheran Church, 1301 Mowry Ave, Fremont; (510) 797-3724. Sat/17, 7:30pm, \$15. The celebrated Celtic-music vocal and instrumental ensemble presents a concert of Christian and pagan holiday melodies.

'Et in Terra Pax/And on Earth, Peace' St. Raphael's Church, 1104 Fifth Ave, San Rafael; (415) 392-4400. Fri/16, 8pm. \$14-45 (Also Dec 21, 8pm, Davies Symphony Hall, 201 Van Ness; same phone number and price.) The San Francisco Girls Chorus presents their annual holiday concert program that centers on the theme of world peace.

Juanita Ulloa The Dance Palace, 5th and B St., (415) 663-1075, www.dancepalace.org. Fri/16, 7:30pm. Free. (Also Sun/18, 5:30 and 7pm, Peña Pacha Mama, 1630 Powell, SF; (415) 646-0018. Free with dinner. Tues/20, noon, Wells Fargo History Museum, 420 Montgomery; (415) 396-4165. Free.) Award-winning vocalist Juanita Ulloa presents a program of seasonal music for the whole family.

'W.A.V.E. Christmas Concert' Lake Merritt United Methodist Church, 1330 Lakeshore, Oak; (510) 465-4793, www.wavewomen.org. Fri/17, 8pm. \$5-15. The Women's Antique Vocal Ensemble presents "What Sweeter Music," a concert of English and Spanish Christmas music.

nutcrackers and cracked nuts

'The MeshugaNutcracker!' Presentation Theatre, University of San Francisco, 2350 Turk Blvd; 1-877-456-4849, www.NJTE.org. Tues-Thurs. Sat, 7:30pm; Sun, 1-5pm. Through Sun/18. \$18-36. The National Jewish Theatre Festival presents this Chanukah-themed rendition of Tchaikovsky's score.

'The Nutcracker' Cowell Theater, Bldg A, Fort Mason Center, Marina at Laguna; 441-3400, www.fortmason.org. Sat/17-Sun/18, 2 and 7pm. \$23-50. The esteemed City Ballet School in association with City Youth Ballet present a unique performance of the timeless play showcasing the talents of young students ages 6 through 17.

'The Nutcracker' War Memorial Opera House, 301 Van Ness; 865-2000, www.sfballet.org. Dec

15-23, and 26, 2 and 7pm (no 2pm show Thurs/15); Dec 24, 11am and 4pm; Dec 27-29, 2pm. Through Dec 29. \$18-140. Featuring choreography by Helgi Tomasson and costumes designs by Martin Pakledinaz, the San Francisco Ballet's annual performance is sure to delight all.

'Nutcracker Nutz and Boltz' Marsh, 1062 Valencia; 826-5750. Dec 17-23, 27-30, 2pm. \$15-22. Puppet troupe Liebe Wetzels' Lunatique Fantastique performs its unique rendition of this traditional holiday favorite.

Bay Area

'The Hard Nut' Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-0212. Thurs/15-Sat/17, 8pm (also Sat/17, 2pm); Sun/18, 3pm. \$32-60. The Mark Morris Dance Group presents its adaptation of the traditional ballet.

'The Nutcracker' Julia Morgan Center for the Arts, 2640 College, Berk; (510) 843-4689. Fri/16-Sat/17, 7pm (also Sat/17, 2pm); Sun/18, 2pm. \$20. The Berkeley Ballet Theater presents their rendition, choreographed by Sally Streets and Robert Nichols and directed by Sarah Marcus and David Kato.

'The Nutcracker' Paramount Theatre, 2025 Broadway, Oak; (510) 286-8914, www.oaklandballet.org. Sat/17-Tues/20, 2pm; Dec 21, 7:30pm. \$6-54. See Dance Critic's Choice.

theater, comedy, and performance

'Beach Blanket Babylon Seasonal Extraganza' Club Fugazi, 678 Beach Blanket Babylon Blvd (Green St); 421-4222. This week: Wed/14, 5pm and 8pm; Thurs/15, Tues/20, 8pm; Fri/16 and Sat/17, 7pm and 10pm; Sun/18, 1pm and 4pm. \$25-75. Steve Silver's musical comedy features pop-culture figures, tap-dancing Christmas trees, and one huge Christmas-themed hat.

'Black Nativity' Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhts.org. Thurs-Sat, 8pm; Sun, 4pm. Through Dec 24. \$25-32. The Lorraine Hansberry Theatre presents the 25th anniversary of their annual holiday production; this year features a newly adapted version of the Langston Hughes play.

'The Christmas Ballet' Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Wed-Fri, 8pm; Sat, 2 and 8pm; Sun, 2pm. Through Dec 23. \$20-60. Smuin Ballet presents their annual holiday show featuring tap dancing, swing, ballet and more to classical, klezmer, jazz, and pop music.

'A Christmas Carol' Geary Theater, 415 Geary; 749-2228, www.act-sf.org. This week: Wed/14-Sun/18, 7pm (also Wed/14, Sat/17-Sun/18, Tues/20, 7pm). Through Dec 24. \$18-80. A Christmas Carol is holiday fare of a special kind. Being an existential morality tale, it has a little bit of terror at the heart of it. This was Dickens's great innovation: a Christmas ghost story. (Although the biblical Christ story comes with a pretty spooky denouement already, for some reason it's never made it into Christmas celebrations proper.) American Conservatory Theater's new version of the holiday classic, co-adapted by artistic director Carey Perloff and Paul Walsh, plays up the spectacle associated with the traditional family feature, deploying some clever and impressive stage effects, as well as an original score by Karl Lundeberg (expansive and enchanted for the most part, though interspersed with a few not very memorable songs). The drama, however, comes over fitfully well. Some pacing and timing issues (that will probably be smoothed out in the long run) are partly to blame. But there's also just more emphasis placed on humor and joy throughout, so that even the fine Giles Havergal's Scrooge never seems as bitter and irremediable as he should. Whatever you want to say about humor and joy — it's Christmas after all — their impact is greater when the darkness and emptiness inside Scrooge and his world are allowed a little more face time with the audience. (Robert Avila)

'A Christmas Carol for Velma Gutflesh' Exit Theatre Cafe, 156 Eddy; (707) 889-6170. Fri/16-Sat/17, 8:30pm. \$15. The National Theatre of the Americas presents this comedy by Joe Hogan about Velma Gutflesh, an unstable woman who's visited by the ghosts of love and

redemption for the holidays.

'Christmas is the Best! Variety Show' Amnesia, 853 Valencia; 970-0012. Sun/18, 9pm. \$7. Uni and Dr. Trucker, Illbilly Fegtle Fresh, and the Chainsaw Chubettes perform at this variety show.

'Christmas with Kielbasa and Katya' Martini's, 4 Valencia; www.kielbasa.com. Sun/18, 7pm. \$5. Drag divas Kielbasa and Katya perform at this holiday variety show featuring music, sing-alongs, banter, and more.

'Cinderella' Zeum, 221 Fourth St; www.african-americanshakes.org, www.ticketweb.com. Fri-Sun, 3pm (also Fri-Sat, 8pm; no 8pm show Dec 31; no show Dec 24). Through Dec 31. \$20-25. African-American Shakespeare Company presents this classical fairy tale told from an African American cultural perspective.

'A Classic Christmas Special' Florence Gould Theatre, Palace of the Legion of Honor, Lincoln Park, 34th Ave and Clement; 392-4400. Sun/18, 2pm. \$30-35. This holiday concert features San Francisco Opera singers Kristin Clayton and Bojan Knezevic, a ballet performance of "The Little Match Girl," pianist David Shepard and trumpeter Kale Cumings, and a performance of "The Gift of the Magi."

'High Water Radio' Palace of Fine Arts Theatre, 3301 Lyon; 392-4400. This week: Wed/14-Sat/17, Tues/20, 8pm (also Sat/17, 2pm); Sun/18, 2pm. Through Jan 1. \$24-35. The Pickle Circus presents this exciting holiday show featuring high-flying acrobats, clowns, music by the Tin Flat Trio, and more.

'Holiday Follies' Bayfront Theatre, Fort Mason Center, Bldg B, Webster and Marina; www.improv.org. Fri/16-Sat/17, 8pm. \$12-15. Players perform an improvisational show about what happens behind the scenes of a fictional long-running holiday production.

'Holiday Shorts III' Phoenix Theatre, 414 Mason, sixth fl; (925) 283-9937, www.brookside-art.org. Thurs/15 and Sun/18, 8pm. \$14-16. This performance features a collection of holiday-themed shorts by Bay Area play-

Continued on page 64

RADIO WORTH WATCHING TALK MUSIC HILARITY WISDOM

December 17:

We're airing the show that no one could hear last week... no tickets available! December 3, Live from the Empire Plush Room in the York Hotel, 940 Sutter Street, in San Francisco

Mary Wilson (www.marywilson.com)
Doris Kearns Goodwin, author of TEAM OF RIVALS (www.simonsays.com)
Cindy Sheehan, author of NOT ONE MORE MOTHER'S CHILD (<http://www.koabooks.com/>)
Kevin Starr, author of CALIFORNIA (www.modernlibrary.com)
Juanita Ulloa (www.juanitamusic.com)
Peppino D'Agostino & Stef Burns (www.peppinodagostino.com)
West Coast Live Poet Laureate Guy Johnson

December 24 & 31:

Watch this space for news about special holiday shows!

The national public radio show where it's o.k. to have fun - Intrepid? Work the aquaphone EITHER/OR in person, KALW 91.7 fm. Internet, Sirius PRI 108

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WEST COAST/LIVE
SEGE THOMSON'S

SAN FRANCISCO SYMPHONY holiday concerts

Celebrate the holidays at Davies Symphony Hall with concerts for the entire family! This holiday season, bring your friends and family to Davies Symphony Hall for the joyous gift of traditional yuletide favorites, pop music, roof-raising gospel choruses, Broadway hits, and a lobby filled with enchantingly decorated evergreen trees.

Wed Dec 14 8pm
Thu Dec 15 8pm

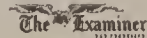
Colors of Christmas

Starring Peabo Bryson, Aaron Neville, Melissa Manchester, and Oleta Adams

Four sensational music stars—one unforgettable Christmas show! Superstars Peabo Bryson, Aaron Neville, Melissa Manchester, and Oleta Adams team up for a concert of chart-topping hits and soulful holiday songs. These performances sold out last year—buy your tickets early.

Tickets: \$18-\$77
Sorry, ticket exchange and group discounts are not available.

Note: This concert has amplified sound.
Sponsored by



SING ALONG!

Fri Dec 16 8pm
Sat Dec 17 8pm
Sun Dec 18 2pm
(Flint Center, Cupertino)

Choral Christmas Spectacular

Vance George conductor
SF Symphony and Chorus

The glorious sound of the SFS and the sheer power of our 140-voice Chorus join forces to bring you this magnificent program! This spectacular Christmas program includes *O Come All Ye Faithful*, Brahms's Hallelujah Chorus from *Trumphant*, and *The First Nowell*. You can sing along to such classics as *Silent Night* and *Jingle Bells*. Join us as Chorus Director Vance George conducts his final concerts at the San Francisco Symphony.

DSH Tickets: \$29-\$65
Sorry, Center Terrace seats are not available.

Flint Tickets: \$29-\$55

SING ALONG!

Sat Dec 17
1pm & 4pm

Peter and the Wolf

SFS Youth Orchestra
Benjamin Shwartz conductor

Val Diamond narrator
Prokofiev's charming children's tale is hosted by Val Diamond, star of San Francisco's own *Beach Blanket Babylon*. The concert concludes with a traditional sing-along—perfect for music lovers of all ages.

Tickets: \$12-\$44

SING ALONG!

The Wondrous Sounds of Christmas

San Francisco Saxophone Quartet
Douglas Rieth and Karen Gottlieb harps
Charles Rus organ
Nicole Foland soprano

The San Francisco Saxophone Quartet returns to ring in the holiday season! The smooth sound of saxophones blends with angelic harps, the mighty Ruffatti organ, and the crystalline voice of Nicolle Foland to create an unforgettable evening. The whole family will enjoy the yuletide season with this magical and heartwarming performance, featuring Christmas classics and audience sing-alongs!

Tickets: \$12-\$52

Sun Dec 18 7pm

A Gospel Christmas

Albert McNeil
Jubilee Singers of Los Angeles

A program of spirituals, gospel choruses, and holiday music which promises to raise the roof and is guaranteed to get you on your feet. This concert sold out last year—buy your tickets now!

Tickets: \$12-\$52

NEW THIS SEASON!

Thu Dec 22 7pm Count Basie Orchestra

Bill Hughes conductor
Butch Miles drums
Melba Joyce vocalist
17 Grammy Awards.
2 Grammy Hall of Fame Awards.
1 Legendary Big Band—the one and only Count Basie Orchestra. The musical joy and big band sound of swing that Count Basie created lives on through the superb orchestra that bears his name. The Count Basie Orchestra and Bill Hughes invite you for some Kansas City-style Basie Swing with a Christmas ring!

Tickets: \$12-\$52

Sat Dec 31 9pm

New Year's Eve Gala

Edwin Outwater conductor
Christiane Noll, Doug LaBrecque, William Michals vocalists

Ring in the New Year with a grand gala celebration of Viennese waltzes and show-stopping hits featuring Broadway stars Christiane Noll (*Jekyll & Hyde*), Doug LaBrecque (*The Phantom of the Opera*), and William Michals (Disney's *Beauty and the Beast*). In addition to the concert, the celebration includes champagne, party favors, and dancing!

Tickets: \$90-\$155
Sorry, ticket exchange and group discounts are not available.

NEW YEARS DAY!

Sun Jan 1 2pm Vienna Woods/New York Nights: Songs of Two Cities

Edwin Outwater conductor
Christiane Noll, Doug LaBrecque, William Michals vocalists

An afternoon of Viennese waltzes and show-stopping hits featuring Broadway stars Christiane Noll (*Jekyll & Hyde*), Doug LaBrecque (*The Phantom of the Opera*), and William Michals (Disney's *Beauty and the Beast*).

Tickets: \$15-\$86

call (415) 864-6000
click sfsymphony.org

Monday-Friday 10am-6pm
Saturday noon-6pm

Tickets for the Flint Center concert are also available through ticketmaster. Call 408-998-TIXS.

Groups of 10 or more save 20% on select performances! Call (415) 503-5311 for more information.

All concerts at Davies Symphony Hall unless otherwise noted. Programs subject to change.

Media sponsor: KQED

holiday listings

Theater

From page 63

wrights from the Brookside Repertory Theatre.

'House of Burlesque' Bender's Bar, 806 S Van Ness; 824-1800. Fri/16, 10pm. \$8. Misha emcees this burlesque show featuring Cherry Lix, Velvet Siren, Ruby Sparks, Lily Le Rouge, Roky Roulette, Miss Banana Peel, Oddum Pandemonium, Maid Pixie Upalot, and DJ Boonie Bondage.

'A John Waters XXXmas' Fillmore, 1805 Geary; 346-6000. Wed/14, meet and greet, 6:30pm; show, 8pm. \$35-75. John Waters and Jonathan Richman run the night's entertainment; VIP ticket-holders can attend preshow meet and greet.

'Let It Snow! An Improvised Musical' Phoenix Theater, 414 Mason; 869-5384. www.unscripted.com. Fri/16-Sat/17, 8pm; Sun/18, 3pm. \$10-15. The Un-Scripted Theater Company presents a full-length improvised musical.

'Not Even a Mouse' Theatre Rhinoceros, 2926 16th St; 861-5079. Fri/16-Sat/17, 8pm; Dec Sun/18, 2pm. \$10-15 sliding scale. This Christmas-themed production set in Edwardian times is written and directed by Daniel Tobias.

'Oy Vey in a Manger' Herbst Theatre, 401 Van Ness; 392-4400. Fri/16, 8pm. \$25-35. See 8 Days a Week, page 48.

'Really Rosie' New Conservatory Theatre Center, 25 Van Ness; 861-8972. www.nctcs.org. Sat/17-Sun/18, 2 (also Sat, 4pm); also Dec 27-31, 2 and 4pm. Through Dec 31. \$8-14. New Conservatory Theatre Center presents this holiday musical event featuring music by Carole King.

'The Santaland Diaries' and **'Season's Greetings'** Off Market Theater, Stage 250, 965 Mission; 896-6477, ext 2. Thurs-Sun, 8pm. Through Dec 30. \$20-25. Director Richard Ryan brings the hilarious stories of David Sedaris to life.

Bay Area

'A Christmas Carol' Napa Valley District Auditorium, 2475 Jefferson, Napa; 1-800-557-NVRT. Sat/17, 23, 8pm; Sun/18, and Dec 24, 2pm; Dec 21-22, 7:30pm. Through Dec 24. \$15-28. The Napa Valley Repertory Theatre presents a new adaptation by Dominique Lozano of the classic Christmas tale.

'Cirque Do Somethin' Marsh Berkeley, Gaia Arts Center, 2120 Allston Way, Berk; 1-800-838-3006. www.themursh.org. Sat/17-Sun/18, Dec 27-30, 1pm. \$10-15 sliding scale. Moshe Cohen and Unique Derique present this holiday circus arts performance.

La Posada: A Christmas Play Chabot College Little Theatre, 25555 Hesperian Blvd, Hayward; (510) 723-6830. www.chabotcollege.edu. Thurs-Sat, 7pm. Through Sat/17. \$5. This family-friendly performance features comedy, romance, and music.

'New Jew Revue' 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. Fri/16, 8pm. \$10-15. Brent Weinbach, Louis Katz, Jacob Sirof, Moshe Kashner, Sam Arno, Alex Koll, Mo Mandel, and Lynn Ruth Miller perform.

'North Pole Review' Asian Branch Library, 388 Ninth St, Ste 190, Oakl; (510) 238-3400. Tues/20, 2pm. Free. Fratello Marionettes presents this fun and zany production to get you in the holiday spirit.

'The Snow Cat' Bay Area Discovery Museum, Fort Baker, 557 McReynolds Rd, Sausalito; (415) 339-3900. www.baykidsmuseum.org. Sat/17-Sun/18, 11am; Dec 28-30, 11am and 12:30pm. \$8-10. The Bay Area Discovery Museum presents jazz musician and composer Dmitri Matheny's musical interpretation of a medieval Japanese fable.

'Whiskers!' Dean Lesher Regional Center, 1601 Civic Dr, Walnut Creek; (925) 943-7469. Wed/14-Thurs/15, 9:15am, 11:15am, and 1:15pm; Dec 20-21, 11:15am, 1:15pm, and 7:15pm; Dec 22, 1:15pm, 3:15pm, 7:15pm. \$8-15. This Galatean Players Ensemble Theatre present this musical for the entire family based on Margery Williams' classic *The Velveteen Rabbit*.

'Winnie-the-Pooh Christmas Tail' Sonoma County Repertory Theater, 104 N. Main St, Sebastopol; (707) 823-0177. Sat/17, 11am-1pm. \$5-7. Theater for Young Audiences presents Sonoma County Repertory Theater's production featuring Winnie-the-Pooh and friends.

tree lightings and family events

'Festival of Lights' Union Street, between Gough and Steiner; 1-800-310-6563. www.sreproductions.com, www.unionstreetsf.com. Sat/17, noon-4pm. Free. Come out and watch beautiful art form in front of your eyes as professional ice sculptors bring holiday fantasies to life.

'Winter Break Workshops' Randall Museum, 199 Museum Way; 554-9600. Tues, 10am-noon and 1pm-3pm. Through Dec 30. \$11. Enjoy loads of hands-on, low-cost workshops exploring arts, crafts, and sciences. Classes fill up fast, so register soon!

'Winter Wonderama' San Francisco Public Library, Eureka Valley/Harvey Milk Branch, 3555 16th St; 355-5616. Tues/20, 10:30am. Free. (Also Tues/20, 2pm, San Francisco Public Library Ingleside Branch, 1649 Ocean; 355-2820. Free.) Children ages three to seven are invited to this winter-themed event featuring storytelling, puppetry, songs, magic performances, and more.

Bay Area

'Holidays on Solano' Solano Ave, Berk and Albany; www.solanoave.org. Sat, 10am-2pm. Through Dec 24. Free. Celebrate the holidays at this annual neighborhood event, where you can shop in area stores while enjoying live entertainment. Skinny Santa Claus drops by Sat/17 from 10am-2pm.

'Night of Remembrance' Chapel of the Chimes, 4499 Piedmont, Oakl; (510) 228-3207. Wed/14, 6-9pm. Free. This evening is dedicated to the memory of loved ones who have passed on.

'Breakfast with Santa' Oakland Zoo, 9777 Golf Links Rd, Oakland; (510) 632-9525. Sat/17-Sun/18, 9am-noon. Free with zoo admission (\$5.50-9, breakfast cost is extra). Before visiting the animals at the zoo, stop to have a tasty breakfast and have your photo taken with Santa Claus.

Cookie decorating Lakeview Branch Library, 550 El Embarcadero, Oakl; (510) 238-7344. Fri/16, 3:30pm. Free. Subhashini Coburn leads this cookie-decorating workshop for the whole family.

'Las Posadas' Cesar Chavez Brunch Library, 3301 East 12th St, Ste 271, Oakl; (510) 535-5620. Sat/17, 3pm. Free. Learn about Mexican holiday traditions from anthropologist Sonia Ramirez Garcia while enjoying Mexican bread, hot chocolate, and coffee.

arts and crafts

'Affordable Art' City Art Gallery, 828 Valencia; 970-9900. www.cityartgallery.org. Wed-Sun, noon-9pm. Through Jan 29. Free. You can buy masterpieces for \$150 or less at this show featuring art by local artists.

Artist-Xchange holiday gift fair Artist-Xchange, 3169 16th St; 864-1490. Sat, noon-6pm. Through Dec 24. Free. Local artists and designers sell their works at this event.

Braunstein/Quay holiday group show Braunstein Quay, 430 Clementina; 278-9850. Opens Sat/17, 3-5pm; gallery hours, Tues-Sat, 11am-5:30pm. Through Jan 7. Free. This group show features new and smaller works by Braunstein/Quay gallery artists.

'Christmas Art Salon' La Casa Del Libro, 973 Valencia; 285-1399. www.libreriacasadelibro.com. Fri/16, 7pm; Sat/17 11am-7pm. Free. This art sale will feature works by 18 artists.

'Christmas Stockings: an Erotic Holiday' Fusion Artwork Gallery, lower level of Stornio Leather, 1158 Howard; 821-2431. Daily, noon-7pm. Through Jan 4. Free. This titillating art show features works by Carolyn Weltman, Ray Leaning, Barbara Jensen, Jack Henslee, Howard Austin Feld, Erik Drudwyn, Sherri Grotts, and others.

Creativity Explored's holiday art sale Creativity Explored, 3245 16th St; 863-2108. www.creativityexplored.org. Mon-Fri, 10am-3pm; Sat, 1-6pm. Through Dec 31. Free. This art sale features works by artists with developmental, psychiatric, and/or physical disabilities.

'Faith Holiday Faire' 12 Galaxies, 2565 Mission; 970-9777. Sun/18, noon-5pm. Free. The third-annual fair features one of a kind spirituality-focused gifts, jewelry, tarot card readings, and live music.

'Feria Urbana' Canvas Gallery, 1200 Ninth; 504-0060. Sat/17-Sun/18, noon-5pm. Free. Get the

artlistings

perfect gift for your hip friends at this clothing, accessory, and craft show featuring wares by Bay Area artists and designers.

'Infill Studios and the Third Street Art Collective's Open Studios and Holiday Party' American Industrial Center, 2345 Third St, Ste 236-237; jezebel001@yahoo.com. Thurs/15, 7-9pm, free. Artists from the American Industrial Center present their new work at this party.

Mexican Museum holiday art sale Fort Mason Center, Bldg D, Marina at Laguna; 202-9700, www.mexicanmuseum.org. Tues-Sat, 11am-5pm. Through Dec 23. Free. This holiday art sale features works by local and international artists.

Ruby's Clay Studio annual holiday show Ruby's Clay Studio and Gallery, 552A Noe; 558-9819. Daily, 10am-7pm. Through Jan 3. The gallery presents this holiday show featuring works by 30 ceramists.

Springer-Croke fine art group holiday exhibit Springer-Croke Fine Art, 3236 Sacramento; 931-1779. Wed-Sat, 11am-5pm, and by appt. Through Jan 20. The gallery presents this show featuring paintings, sculpture, and mixed media works by Marcine Francowiak, Susan Friedman, Ginny Parsons, and others.

Studio holiday sale Space 743, 743 Harrison; 777-9080. Wed/14-Sat/17, noon-5pm, and by appt. Buy ceramics of all kinds at this art sale.

Velvet da Vinci holiday show Velvet da Vinci, 2015 Polk; 441-0109. Mon-Sat, noon-6pm; Sun, noon-5pm. Through Dec 31. This 15th annual art show features the latest work by the gallery's artists.

Bay Area

Berkeley Artisans holiday open studios Various locations, Berk; (510) 845-2612, www.berkeley-artisans.com. Sat/17-Sun/18, 11am-6pm. Free. Take a self-guided tour of the studios of more than 100 Berkeley artists and craftspeople (a map can be downloaded on the Web site).

Berkeley Farmers' Market holiday crafts fair Martin Luther King Jr. Civic Center Park, Center

at MLK Jr Wy, Berk; (510) 548-3333, www.ecologycenter.org. Sat/17, 10am-4pm. Free. Buy organic produce and handmade goods while enjoying live folk, jazz, rock, blues, and world music and spoken word at this outdoor community affair.

Berkeley Potter's Guild holiday sale and show Berkeley Potter's Guild, 731 Jones, Berk; (510) 524-7031, www.berkeleypotters.com. Sat-Sun, and Dec 19-24, 10am-6pm. Through Dec 24. Free. Buy ceramic art at this event featuring works for sale by 20 artists and a gallery show, "Playing With Fire."

'Bizarre Bazaar' Blankspace Gallery, 6608 San Pablo, Oakl; (510) 547-6608, www.blankspace-gallery.com. Sat/17, 6-10pm. Free. Small artwork, clothing, and crafts are for sale at this event.

Holiday exhibition and sale Creative Growth Art Center, 355 24th St, Oakl; (510) 836-2340, ext 15. Sat, 10am-4pm. Through Jan 6. Free. Creative Growth presents its yearly exhibit and sale featuring works by more than 140 visual artists with disabilities.

'Telegraph Avenue Holiday Street Fair 2005' Telegraph Ave, between Dwight Way and Bancroft Way, Berk; (510) 234-1013. Sat/17-Sun/18, Dec 23-24, 11am-6pm. Free. More than 200 artists, merchants, and community groups set up for this four-block street fair featuring a handmade craft show.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

critic's choice: art

'Poster Show'

Through Dec. 31, Super 7

No wonder this city is mad for the stuff — John Pilsworth introduced the modern silk-screen process to San Francisco in 1914, and the art and the DIY worlds have never been the same. So let's honor this patron saint of the serigraph and do something new this holiday season: limited edition silk-screen prints for the whole family! Head to the Super 7 store in Japantown (by way of the newly reopened Kinokuniya Stationery and Gift for all your stationery needs — great stocking stuffers!) for the aptly named "Poster Show" (up through the end of the year) featuring original silk-screen art and concert posters by a lot of hot, hot, hot artists at great, great, great prices. *Thank you, I would like one of Heather Amunn Dey's supercute, Marimekko-influenced Apple Birds (\$40; a print of two birds perched inside a green apple). If that's out of stock, then I'd take one of Dey's Bird Trees (\$40; a white bird sits atop a green tree, and a heart escapes its beak). It sings a song of love! A variation on the same theme is Dora Drimalas's Heart Breakout. The pixilated heart is breaking, Tetris-style, but we are not sad, because the print (white on red and only \$30) is so lovely. Pair it with Jeff Dey's sad Fat Robot (again, only \$40. Sheesh!) and you have a love no software program can fix. Combine both of those with Drimalas's Bike Love (\$40) — a fixed-gear and a geared bike facing each other, a black heart blooming between the two*

— and you have love, San Francisco style! It's Valentine's Day in December. Yay! Your kid brother could spice up his walls with UNKL, Bwana Spoons, Chris Pew, or Jeremy Fish prints, all priced between \$15 and \$40. And for Mom? Elizabeth Azen's *Vuitton's Forest*. Nothing says love like "I spent \$150 on you!" Call for hours, 1630 Post, SF, (415) 409-4700, www.super7store.com. (Katie Kurtz)

BIKE LOVE, 2005 BY DORA DRIMALAS

Love letters: katiejkurtz@gmail.com

wednesday 14

Around town

Michael Chabon, Tim Pratt, David Kippen A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670, www.bookstore.com. 7pm, free. See 8 Days a Week, page 48.

Nell Irvin Painter Commonwealth Club of California, 595 Market, 2nd fl; www.commonwealthclub.org. 6pm, \$18 (free for members). Princeton University's Edwards Professor of American History lectures on African American identity.

Benefits

'One Love' Club 6, 60 Sixth St; www.clubsix1.com. 9pm-2am, \$5. More than a dozen deejays spin at this benefit for Creative Interventions, including Satva, Sake 1, and PartyRobber.

thursday 15

Around town

T. Thorn Coyle Fields Book Store, 1419 Polk; 673-2027, www.fieldsbooks.com. 7-9pm, free. Join a spiritual discussion and book-signing with the author of *Evolutionary Witchcraft*. **Brian Latell** World Affairs Council, 312 Sutter; 293-4600, www.itsyourworld.org. 6pm, \$5-15. The author of *After Fidel: The Inside Story of Castro's Regime and Cuba's Next Leader* speaks on the political future of Cuba. **'PanOpticon of North Beach'** Live Worms Gallery, 1345 Grant; 309-6026. 7-11pm, free. View visual art by Lawrence Ferlinghetti, George Long, Agneta Falk, Jack Hirschman, Fanny Renoir, and several others. Through Fri/16.

Benefits

'Sweet 'Stache Showdown' Rickshaw Stop, 555 Fell; 861-2011, www.m4ksf.org. 6:30-9:30pm, \$10 sliding scale. See 8 Days a Week, page 48.

Bay Area

'Eye of the Storm' La Peña Cultural Center, 3105 Shattuck, Berk; www.lapena.org. 6pm, \$5 (\$10 after 7pm). Spoken-word artist Aya De Leon, Vukani Mawethi Choir, Glide's Vernon Bush, and other hip-hop, gospel, and soul artists perform at this CD release party to benefit Ella Baker Center programs.

friday 16

Benefits

'Interruptions' CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. 8pm, \$10. The Bluestockings dancers, Taproot Dance Project, SuperBigRockStar, and others perform to benefit CounterPULSE. **'No Whining Allowed'** Make-Out Room, 3225 22nd St; 289-2000, www.floose.org. 7:30pm-9:30pm, \$5-25 donation. See 8 Days a Week, page 48. **'PanOpticon of North Beach'** Live Worms Gallery, 1345 Grant; 309-6026. 7-11pm, free. See Thurs/15.

saturday 17

Around town

Festival de Arte Latinoamericano Independiente Mission Cultural Center for Latina Arts, 2868 Mission; www.missionculturalcenter.org. 1-4pm, free. Enjoy Latin American art, music, theatre, visual arts, and more.

Benefits

Bindlestiff benefit and CD release party LocusArts, 180 Capp; www.bindlestiffstudio.org. 8pm, \$7-15. Bands Echo of Bullets, Sputtersoll, JOAL, and others perform at this compilation CD release party. The evening benefits the Bindlestiff Capital Campaign. **'Circus Exquisitus'** CounterPULSE, 1310 Mission; 289-2000, www.floose.org. 8:30pm, \$25.

tuesday 20

Around town

'Ask a Scientist: Holiday Puzzle Party' Bazaar Cafe, 5927 California; 751-5376, www.askascientists.com. 7pm, free. Puzzle master Steven Bodovitz leads a mind-bending evening of puzzle-solving.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

Continued on page 66

First Annual Rabbi Martin Weiner Lecture Series — FREE



Does someone offer a scholar's insights on the Bible and my life?

DR. TAMARA COHN ESKENAZI

Professor of Bible, HUC-JIR, Los Angeles
One of the nation's leading biblical scholars

Fri., Dec. 16, 8:00 PM

Women in the Bible as Sources of Transformation
6:00 PM — Kabbalat Shabbat Service
7:00 PM — Optional Dinner (\$15): registration required

Sat., Dec. 17, 12:45 PM

Did They Fall or Were They Pushed?
Adam and Eve in the Garden of Temptation
Transgression and Transformation
10:30 AM — Shabbat Service
Noon — Complimentary Lunch: registration required

To register: call Carrie at 346-1720, ext. 18 or email crice@sherithisrael.org

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Art

From page 65

museums

California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3, \$1 seniors and students, free for six and under and members. "The Summer of Love," photographs by Gene Anthony and posters by Wilson, Mouse, Griffin, Moscoso, and Kelley. Through Jan 28. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 10 and under (free Tues). "Connoisseurship and Commerce: The Legacy of R.E. Lewis." Almost 45 prints owned by art dealer and collector, R.E. Lewis. Through Feb 19. "After the Ruins, 1906 and 2006: Rephotographing the San Francisco Earthquake and Fire." Forty-six lucent photographs and four panoramas that pair vintage images of the aftermath of the 1906 earthquake with modern renderings of the sites by Mark Klett. Dec 17-June 4.

Chinese Historical Society of America 965 Clay; 391-1188. Tues-Fri, noon-5pm; Sat-Sun, noon-4pm. \$3, \$2 seniors and students, \$1 for 5 and under. "Remembering C.C. Wang." Works by the Chinese calligrapher and brush painter. Through Mon/19.

Contemporary Jewish Museum 121 Stewart; 344-8800, www.thecjm.org. Sun-Thurs, noon-6pm. \$5, \$4 seniors and students, free for 12 and under and members. "Intersections: Reading the Space." An exhibition of collaborative and individual works by three women artists from three continents, three cultural backgrounds, and three religions. Through Feb 26.

de Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Dr (near Filmon and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 youths 13-17 and college students with ID (free first Tues). "Hatshepsut: From Queen to Pharaoh." The inaugural exhibition at the new de Young Museum featuring art created

during the reign of the female Egyptian pharaoh. Through Feb 5. "Re-Classifying History: Catherine Wagner." Works by the Bay Area photographer. Through Feb 12. "Masterworks of American Photography." A survey of major American photographs from the Museum's permanent collection. Through Feb 12. "Jasper Johns: 45 Years of Master Prints." Almost 45 prints by the renowned artist. Through Feb 12.

GLBT Historical Society 657 Mission, Gallery No. 300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. \$4, \$2 seniors and students.

"Sporting Life: GLBT Athletics and Cultural Change from the 1960s to Today." An exhibit focusing on the role of sports in the gay community. Through Dec 31.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. "Automatic Desires." Sculptures by Sharon Que. Through Dec 31. "Venice and Beyond." Photographs by Luca Campigotto. Through Dec 31.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm).

"Turning Back: A Photographic Journal of Re-exploration." Photographs by Robert Adams. Through Jan 3. "Kiki Smith: A Gathering, 1980-2005." A survey of Smith's 20-year career. Through Jan 29. "Chuck Close: Self-Portraits, 1967-2005." More than 80 works by Close. Through Feb 28. "Architectural Abstractions." Photographs by Todd Eberle. Dec 16-March 7. "New Work: Wangechi Mutu." Three collaged works on Mylar, sculptures, and a site-specific wall installation by Mutu. Dec 16-April 2.

San Francisco Performing Arts Library and Museum 401 Van Ness, fourth fl; 255-4800. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. "Show Business: Irving Berlin's Broadway." Drawings, photographs, designs, posters, sheet music, and newspaper illustrations celebrating Berlin's contributions to Broadway. Through Sat/17.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, and Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "The Zine Unbound: Kults, Werewolves and Sarcastic Hippies." Selected artworks from zine editors and contributors from K48, Werewolf Express, and Hot and Cold. Through Dec 30. "New Work by Cornelia Parker." Sculptural installation by Turner Prize finalist Parker. Through March 5. "Recent Work by Wang Du." The first American solo exhibition by Du. Through March 5.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Wed, 11am-4pm. \$4, \$3 students and seniors. "The Danube Exodus: The Rippling Currents of the River." An interactive installation by Péter Forgács and the Labyrinth Project. Through Jan 22. "Case Study: Emanu-El Sisterhood for Personal Service." an exhibition about the changing social roles for California women in the 20th century. Through Feb 5. "REVISIONS Larry Abramson: Searching for an Ideal City." Experimental installations inspired by the Magnes's permanent collections. Through Feb 19.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). \$8, \$5 seniors and students (free second Sun.). "Baseball As America." An exhibition organized by the National Baseball Hall of Fame and Museum. Through Jan 22.

Phoebe A. Hearst Museum of Anthropology 103 Kroeber Hall, Room 3712, UC Berkeley, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. "Tesoros Escondidos: Hidden Treasures from the Mexican Collections." More than 200 artifacts from the 17th to 20th centuries. Through Dec 23.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Yosemite in Time." An exhibition exploring the history of Yosemite National Park through the works of photographers Mark Klett and Byron Wolfe and historian Rebecca Solnit. Through Dec 23. "Taisho Chic: Japanese Modernity, Nostalgia, and Deco." An exhibition on the impact of Western culture on early-20th-century Japan. Through Dec 23. "Turning Corners." Innovative masterworks from the UC Berkeley Art Museum collection. Through Jan 22. "Figurations." Recent paintings, photographs, and sculptures. Through Jan 22. "Matrix 219: Wilhelm Sasnal." New works by Sasnal that draw on Pare Lorentz's film *The River*. Through Feb 27.

galleries

Opening

Amaru 510 Valencia; 424-9663. Tues-Sun, noon-10pm. "Winter Solstice Art Show and Anniversary Celebration," works by Tino Rodriguez, Virgo Paraiso, Keith Gaspari, and Jose Antonio Contreras. Thurs/15, 7-10pm. **Balazo18 Art Gallery** 2183 Mission; 430-7091. Call for hours. "Pervasion," visual artworks, films, and live performances. Fri/16, 8pm.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Drawings," works by Andrea Way. Dec 15-Jan 28. **CELLspace** 2050 Bryant; 648-7562. Daily, 10am-10pm. "Iron or...," works in metal and other media (reception Thurs/15, 7-10pm). Dec 15-30.

Heather Marx Gallery 77 Geary, second fl; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Histories," works by Michael Hall, Erik Sandberg, and Maki Tamura (reception Thurs/15, 5:30-7:30pm). Dec 15-Jan 28. **Live Worms Gallery** 1345 Grant; 309-6026. Daily, 3-9pm. "Panopticon," a two-day event featuring more than 40 artists including Lawrence Ferlinghetti, George Lon, Agneta Falk, Jack Hirschman, Rebecca Peters, and others. Thurs/15, 7-11pm-Fri/16, 11am-9pm.

Bay Area

African American Museum and Library 659 14th St, Oak; (510) 637-0200. Tues-Sat, noon-5:30pm. "Wrapped in Pride: Ghanaian Kente and African American Identity," African textiles made by the Asante and Ewe peoples of Ghana and Togo. Dec 15-Jan 19.

Ongoing

Amperand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm, and by appt. "There is No Failure Here," works by Lori Gordon; "Creature Comfort," works by Rebecca Szeto. Through Fri/16.

Anthony Meier 1969 California; 351-1400. Tues-Fri, 11am-5pm; Sat, by appt. Works by Tony Feher. Through Fri/16.

Baxter Chang Patri Fine Art Hotel Nikko, 222

Mason; 397-2000. Mon-Sat, 10am-6pm., and by appt. "The Contemporary Landscape," works by Lisa Blatt, Matthias Geiger, Bill Jacobson, Stephen Joseph, Kim Keever, Richard Lohmann, Chris McCaw, Denny Moers, and Robert Stivers. Through Feb 28.

California Institute of Integral Studies 1453 Mission; 575-6242. Mon-Fri, 9am-6:30pm. "Culture and Civilizations: A Visual Journey," works by Gerald Huth. Through Fri/16.

Elins Eagles-Smith Gallery 49 Geary, Ste 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "From Reality to Abstraction," new works by Ricardo Mazal. Through Sat/17.

Femina Potens Gallery 465 S Van Ness; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Left in the Dark: Portraits of San Francisco Theatres," photographs by R.A. McBride exploring the history of film exhibition in San Francisco. Through Tues/20.

Galleria Tempest 1742 Polk; 567-7452. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Small Souls," handmade dolls by Richard Doyle. Through Dec 24.

Gallery 16 1616 16th St, third fl; 626-7495. Mon-Fri, 9am-5pm, and by appt. "A Group of Mostly Unrelated Things," works by Lowell Darling, Michelle Grabner, Stefan Kirkeby, Tucker Nichols, Deborah Oropallo, Gay Outlaw, Rex Ray, and others. Through Jan 6. **Giant Robot SF** 622 Shrader; 876-GRSF. "Let's Share," works by Evah Fan, Jack Long, and Susie Ghahremani. Through Dec 21.

Haines 49 Geary, fifth fl; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Director's Choice," contemporary art objects from Asia. Through Dec 31.

Hallway Bathroom Gallery 391A S Van Ness; 864-3278. Sat, noon-6pm. "Well All Right," works by Nancy Chan, Don Roller, Paul Ulrich, and Jessica Cadkin; curated by Brion Nuda Rosch. Through Sat/17.

Jewish Community Library 1835 Ellis; 567-3327, ext 704. "On the Road to Morocco," photographs taken during the Jewish Community Federation of San Francisco's travels to Morocco. Through Thurs/15.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "A Cautionary Tale," new sculptures and drawings by Kiki Smith. Through Dec 22.

Line Real Art 1632C Market; 503-1981. Tues-Sat, noon-6pm, and by appt. "The Artist's Touch, the Slight of Hand," works by Sarah Cain, Veronica DeJesus, Ruth Laskey, Tucker Nichols, Analisa Saban, Jamie Vasta, and Claude Zervas. Through Sat/17.

Michael Martin 101 Townsend, Ste 207; 543-1550. Tues-Fri, 11am-5pm. New paintings by Henry Jackson. Through Fri/16.

Rayko Photo Center 428 Third St; 495-3773, www.raykophoto.com. Works by 15 faculty and staff members. Through Jan 22.

Red Ink Studios 52 Ninth St; 861-3402, www.redinkstudios.org. "Pockets of Vast Space," works by 13 artists from the San Francisco Art Institute. Through Sun/18, 989 A Market; 861-3402, www.redinkstudios.org. Fri-Sun, 10am-6pm. "Dump Stock and Door Skins," work-in-progress murals by six artists. Through Dec 31.

Soularch Gallery 4033A Judah; 759-4100. Mon-Thurs, 10am-5pm; Sat, noon-5pm. "A Beautiful Thing," works by California artists paying homage to the sea. Through Jan 21. **Space 743** 743 Harrison; 777-9080. Wed-Sat, noon-5pm, and by appt. "Whirl," sculptures by Michelle Gregor. Through Sat/17.

Student Center Art Gallery San Francisco State University, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Ut Pictura Poesis," works by nine Bay Area artists. Through Fri/16.

Super 7 Store 1630 Post; 409-4700. Call for hours. Poster Show. Works by various artists. Through Dec 31. See Critic's Choice.

Tart #7 Lusk; 606-3158, 606-3158. Sat, noon-6pm, and by appt. "The Lord, Notes on Vision," works by Anne Colvin, Meredith Sparks, and Tommy Becker; "Scotland's Secret Bunker," works by Tommy Becker (reception Fri/16, 7pm). Through Jan 14.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.

Works by Jeffrey Long. Through Thurs/15. **UC Berkeley Extension Art Gallery** 93 Third St, second fl; 425-4442. "Color My World," works by Eve Lyons, Yvonne Chu, Natalie Martin, Timothy Stroth, and Denise Duffy. Through

Jan 2.

Zuzu's Petals 678 Haight; 863-8199. Sat-Sun, noon-6pm, and by appt. Paintings by Karl Roessler. Through Jan 7.

Bay Area

33 Grand 33 Grand, Oak; www.33grand.com. Sat-Sun, noon-5pm. "The Turkey Bonanza," works by Brad Silverstein and friends. Through Sun/18.

Arts and Consciousness Gallery John F. Kennedy University, Berkeley Campus, 2956 San Pablo, second fl, Berk; (510) 649-0499. "Dishes, Diapers, and Divinity," works by Monika Del Bosque. Through Mon/19.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Justice Matters: Artists Consider Palestine," works created by 15 Palestinian and American artists. Through Sat/17.

Boontling Gallery 4224 Telegraph, Oak; (707) 980-1060. Sat-Sun, noon-5pm. New works by Angie Brown and Dan Lewis. Through Jan 8. **Photolab** 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10am-2pm. "5 South/Oncology: Photographs of Children's Hospital Oakland," by Diane Malek. Through Jan 28.

Suzuki Studio 2240 Grant, Berk; (510) 849-1427. Sat-Sun, 11am-6pm. Works by Lewis Suzuki. Through Sun/18.

Women's Cancer Resource Center Gallery 5741 Telegraph, Oak; (510) 601-4040, ext 11. Mon-Fri, 9am-5pm. "Oaktown: Art about Oakland and Our Communities," watercolors, drawings, photographs, paintings, and more by Scott Courtenay-Smith, Mikki Ferrill, Alan Leon, Susan Iiroff, and Karen Schneider. Through Fri/16.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Karen McKevitt, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

High Water Radio Palace of Fine Arts Theater, 3301 Lyon; 392-4400, www.cityboxoffice.com. \$20-45. Opens Wed/14, 8pm. **Runs Thurs/15-Sat/17, Dec 20-23, and Dec 26-30, 8pm (also Sat/17 and Dec 26-30, 2pm); Sun/18, Dec 24, and Dec 31-Jan 1, 2pm.** Through Jan 1. San Francisco's Pickle Circus perform their annual holiday production.

Lestat Curran Theater, 445 Geary; (415) 512-7770, www.ticketmaster.com. \$30-90. **Previews Sat/17, Dec 21-24, 28-31, and Jan 3-7, 8pm (also Dec 21, 23-24, 28, 30-31, Jan 4, and 7, 2pm); Sun/18, 7:30pm; Jan 1, 2pm.** Opens Jan 8, 6:30pm. **Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm.** Through Jan 29. Anne Rice's most famous subject (besides Jesus) is the focus of this pre-Broadway musical, featuring vampire-ifc tunes by Elton John and Bernie Taupin.

Ongoing

◀ **700 Sundays** Golden Gate Theatre, One Taylor; 512-7770, www.shnfs.com. \$58-148. **Wed/14-Sat/17, 8pm (also Sat/17, 3pm).** Billy Crystal's Tony Award-winning one-man show easily fills the enormous Golden Gate Theater, holding his audience more or less in thrall for the better part of three hours. Set against a life-size replica of the façade of his family's modest suburban home (its windows filling regularly with ample home-movie footage and other images from those years), the comedian and actor's autobiographical account of his New York upbringing is an often jaw-dropping personal and cultural history, peopled with jazz legends like Billie Holiday —



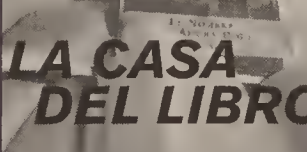
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stage listings

artists produced and recorded by his father and uncle for the family's Commodore Records label — as family friends. The stories, tinted for the most part with rosy nostalgia and affection, are often as fascinating as they are hilarious. And Crystal delivers them expertly, with a relaxed nonchalance that belies his considerable powers as actor and mimic, his unbounded energy, and impeccable timing. Although the show centers initially on his relationship with his father, who died when Crystal was 15 (the title records the number of leisure days father and son ultimately had together), it soon veers into other matters and realms, with family as its touchstone, before finally focusing on his mother and her last years. The sentimental aspects of the material are considerable, but are lightened with humor deftly and disarmingly delivered from within the most somber descriptions of grief and loss. (Avila)

After Dark New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-38. Wed-Sat, 8pm; Sun, 2pm (no shows Dec 24-25). Through Dec 31. As part of its Pride Season 11, New Conservatory Theatre Center presents Steve Kluger's two-act romantic comedy that's about as light and sweet as any holiday confection. The play follows a pretty simple recipe: In act one, two guys meet in a diner and fall in love; in act two, they meet again in the diner five years later and six months after they've broken up. The likable Markham Miller and Carlos Barrera have good stage chemistry and comic timing. While Kluger tries to introduce a darker side to the relationship, subjects like HIV and inequality come off as forced plot points. Not that it matters. With snappy and sexy dialogue peppered with jokes and references to gay cultural icons like Ethel Mermen, *After Dark* proves an irresistible and pleasing trifle. (McKevitt)

Aga-Boom Alcazar Theater, 650 Geary; 441-4042, www.agaboom.com. \$34-47. Wed-Sat, 7:30pm (also Sat and Dec 29-30, 3pm); Sun and Dec 26, 4pm (also Sun, 1:30pm). Through Dec 30. Clowns clown, a contortionist contorts, and an audience finally devolves into a butcher paper and beach ball free-for-all in this family sideshow created and staged by Cirque du Soleil veteran Dmitri Bogatirev. With fellow clowns Anton Bogatirev, Iryna Ivanytska, and Valery Slemzin, Bogatirev works variations on circus standards with expert zeal, including comical pantomimes involving buttons clearly marked don't push, some enthralling feats of juggling (Bogatirev with a suitcase or a toy airplane), and skits featuring audience members dragged on stage and ritually humiliated to general approbation. There's also a cool and creepy interlude by a masked contortionist (Tatiana Gousarova), and the whole show thrusts forward on the pulsing rhythms of a quirky pop score. Nevertheless, *Aga-Boom* (the title is a play on the Russian word for paper) has bits that are pretty thin and run on too long, like a clown-stalks-clown sequence, while good-natured audience participation can count overall for a bit more than the laughs warrant. So ha-has and oohs and ahs are somewhat spread out — at least until the clown de theatre at evening's end. (Avila)

◆ **Bent** Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. \$15-35. Wed-Sat, 8pm; Sun, 3pm. Through Jan 7. Theatre Rhinoceros and artistic director John Fisher present a nearly note-perfect rendering of Martin Sherman's still powerful and impressive play — a groundbreaking work when it premiered on Broadway in 1979, helping to recover the suppressed memory of Nazi Germany's mass persecution of homosexuals (and, along the way, reclaiming the pink triangle as a badge of gay liberation). Set in 1934, it's the story of a gay man, Max (Clayton B. Hodges), passing as a straight Jew in Dachau, Germany's first concentration camp, in the naive belief it will increase his chances of survival in the camp's dismal hierarchy of victims. After being brutally and traumatically separated from his boyfriend, Rudy (Enrique Valleejo), and their heretofore carefree life in Berlin, Max gradually befriends fellow queer prisoner Horst (Kevin Clarke), despite a method of physical and psychological terror designed to make any human contact or human feeling (in fact, everything beyond the brute instinct for self-preservation) — a fatal liability. Throughout this bleak situation and some truly harrowing

scenes, however, runs a startlingly effortless strain of humor and compassion, a defiant assertion of the human spirit Sherman's play brilliantly locates and kindles against an enveloping darkness. All of it is conveyed in three outstanding performances (with strong support from a cast that includes Matt Weimer's mercenary drag queen Greta and Paul Dana's truly frightening Nazi) under Fisher's sure and beautifully balanced direction. (Avila)

◆ **Beyond Therapy** Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. \$20-25. Thurs-Sat, 8pm. Open-ended. The Shelton Theater presents Christopher Durang's comedy about therapists and their patients.

◆ **Cinderella** Zeum, 221 Fourth St; 1-866-468-3399, www.ticketweb.com. \$20-25. Fri-Sun, 3pm (also Fri-Sat, 8pm; no shows Dec 24; no 8pm show Dec 31). Through Dec 31. African American Shakespeare Company performs their hip adaptation of the fairy-tale classic.

◆ **Corteo** Grand Chapiteau, SBC Park parking lot; 1-800-678-5440, www.cirquedusoleil.com. \$31.50-89. Tues-Sat, 8pm (also Thurs-Sat, 4pm; no matinees Dec 22-23; no shows Dec 24; Sun, 1 and 3pm (no shows Dec 25 or Jan 1). Through Jan 8. If you've loved Cirque du Soleil for its mind-blowing artistry and acrobatics but have grown tired of its snooty veneer and bad sight lines, take heart: With *Corteo*, they finally get it right. In a brilliant move, the company seats the audience nearly in the round, with the playing space dividing the circle in half — which brings the performers closer to the audience and virtually eliminates bad seats. Sure, there's still excessive merchandising and \$18 SBC parking, but the show makes a more authentic connection with the audience while still delivering the seemingly impossible circus acts. *Corteo*

("cortejo" in Italian) chronicles the death of a clown, who imagines — or dreams — his own funeral procession, with flying angels, little people, clowns and, of course, circus performers. Inhabiting the space between heaven and earth, women swing from chandeliers (much more stunning than trapezes), and acrobats spring from oversized, trampolinelike beds with daring abandon. While some comic interludes were mistimed, other impressive acts include heart-stopping gymnastics on horizontal bars and trampolines, gravity-defying juggling, and an absurdist rendition of *Romeo and Juliet* on a miniature stage. This may be the most fun you could ever have at a funeral. (McKevitt)

◆ **Emperor Norton I** Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. \$15. Fri-Sat, 7:30pm (no shows Dec 23-24); Sun, 3pm (no show Dec 25). Through Jan 29. Impossible Productions performs a new musical about the legendary, Gold Rush-era San Francisco character.

◆ **The False Servant, or the Business of Love** Exit on Taylor, 277 Taylor; 386-2373, theatreabydos@aol.com. \$18-25. Fri/16-Sat/17, 8pm. In *Abydos* Theater's razor sharp production of Pierre Marivaux's classic 18th-century French comedy, love, gender, and sexual desire prove as fluid as money — and all four are bound up together in a continual, erotically charged dance that confirms the observation: "In this life, we are all servants of someone or another." A wealthy young woman (Megan Smith) goes in disguise as a chevalier to discover the full intentions of the man she is thinking of marrying, the slick and utterly mercenary Lelio (Jonathan Leveck). Pretending to befriend Lelio man to man, Chevalier agrees to help him out by seducing away his fiancée, the not-quite-as-wealthy Countess (Beth Wilmurt), but soon goes some way toward wooing for its own sake. Reveling in her role as a man, Chevalier must pay hush money to a pair of servants (Joseph Estlack and Sam Misner) whose venal and carnal appetites are whetted to distraction, in all directions, by the scent of a "juicy intrigue." Director Jessica Heidt's energetic Jazz-Age staging blends seamlessly with a fresh and lucid new translation-adaptation by Ann and George Crowe, while the physically stylized yet coolly assured performances of her fine cast strike a winning balance between the play's broad comedy and thematic subtlety. (Avila)

◆ **The Foreskin of Christ: A Musical** Off-Market Theater, 965 Mission; 759-1047. \$10-20. Thurs/15-Sat/17, 8pm. Pullover Productions and Styptic Group perform a musical about

cloning, politics, and religion.

◆ **Good Luck with It** Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$15-22. Extended run: Sat/17, 8:30pm. With respect to one-man comedy shows, there's funny, and then there's Franken funny. A monster comic showman of truly prodigious talent, San Francisco comedian Will Franken fills up a performance space so naturally you'd think he could really only live on stage (without, anyway, seriously alarming the villagers). In this largely brilliant series of absurd segues and satirical sketches (the show's title emerges from a particularly pettish personality type in one of them), the lanky, long-haired, and distinctly not-what-you'd-expect performer lights on the Marsh like a gangling bird of prey, devouring every cultural cliché, vacuous dramatic trope, or everyday inanity a deeply middling civilization has to offer. The easily offended will not be disappointed. Devoutly sacrilegious and scrupulously inappropriate, as well as refreshingly off-the-wall, Franken's the surreal thing. (Avila)

◆ **High Standards** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-80. Thurs-Sat, 8pm (no show Dec 24; Dec 31, additional show at 10:30pm); Sun, 3pm (no show Dec 25). Through Dec 31. Wesla Whitfield sings the songs of the Gershwins, Rodgers and Hart, Cole Porter, and others in her new show, accompanied by Mike Green-sill.

◆ **The Hopper Collection** Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.magictheatre.org. \$20-50. Extended run: Wed/14-Sat/17, 8:30pm; Sun/18, 2:30pm. Starting Tues/20, runs Tues-Thurs, 8:30pm; Fri, 5 and 9pm; Sat, 2:30pm. Through Dec 31. Magic Theatre presents the world premiere of playwright Mat Sinart's muddled and ultimately empty comedy-drama about a wealthy art dealer (Andy Murray) and his kooky, not to say deranged, wife (Julia Brothers), battling out some tortured history and secret trauma while entertaining, in their posh Frank Lloyd Wright home, a young man (Zac Jaffe) fresh out of brain surgery who happens to share the wife's same obsession with painter Edward Hopper. The tumor victim (a strained sympathy play whose headache is nothing compared to our own) comes to gawk at one particular masterpiece in the older couple's possession (hanging there in the living room but obscured from the audience's line of sight), and is simultaneously treated to a visit by a young woman (Anna Bullard) who, seemingly answering to two different names, may or may not be the love of his life; it probably sounds more promising than it is. Characters and relationships never ring true, the witty and whimsical dialogue often tries too hard, and the plot's mysteries barely interest us (turning out, moreover, as trite as they are preposterous). Artistic director Chris Smith's production is pretty as a picture, but Smart's play is bad John Guare. (Avila)

◆ **House of Blue Leaves** Actors Theatre of San Francisco, Main Stage, 533 Sutter; 296-9179, www.ticketweb.com. \$10-40. Thurs/15-Sat/17, 8pm. Zookeeper Artie Shaughnessy is about as trapped as the animals he cares for. It's 1965, and he's stuck in Queens, New York, when he'd rather be writing songs for Hollywood films. His deranged wife, aptly named Bananas, pretends she's a dog, and his girlfriend, Bunny Flings, won't cook for him until he marries her — apparently she's more expert in the kitchen than she is in bed. His AWOL son is plotting to blow up the pope on his visit to town. A dark comedy written by John Guare in 1971, *House of Blue Leaves* examines our obsession with celebrity and mag-

critic's choice: stage

Oakland Ballet

Dec. 17–21, Paramount Theatre

If you have little ones among your friends and family and want to take them to a *Nutcracker*, Oakland Ballet's might be an excellent choice. For one thing, the Paramount Theatre is such a far-out place, it will be sure to get their attention — few theaters exist where an art deco restoration job has been so magnificently and generously realized. Ronn Guidi's 1992 version of *Nutcracker* is not the most spectacular, but it is wonderfully focused around a child's attention span. There is intimacy and magic, laughter and poignancy, and simply for kids to see so many dancers their own size onstage — and moving the way they might — can be inspiring. The first-act family narrative is not ostentatious, not swamped with a cast of dozens that might be hard for small kids to relate to. These days Oakland Ballet, reborn this past October, dances beautifully. A recent "family program" showed the dancers excellently coached, able to blossom in a varied repertoire. Taking on a classic like *Nutcracker* is essential for their own development and a pleasant reminder for adults of where ballet came



from. Please note that most of these performances are matinees, so if you are working during the day, you may want to enlist some help — or take the afternoon off. Sat/17–Tues/20, 2 p.m.; Dec. 21, 7:30 p.m., 2025 Broadway, Oakl. \$6–\$54. (510) 286-8914, www.oaklandballet.org. (Rita Felciano)

nifies the more absurd aspects of our human condition. This production, helmed by Michael Medici, is more outrageous comedy than dark comedy. While some of the shenanigans are great fun to watch and Michael Soldier as Artie proves an entertaining singer, some actors are so over the top the moment they step on stage they aren't able to explore the characters' tragic sides. Thus, they don't quite earn the play's shocking ending. (McKevitt)

◆ **Irving Berlin's White Christmas** Orpheum Theatre, 1192 Market; 512-7770, www.ticketmaster.com. \$40-85. Wed-Sat, Tues/20, and Dec 26-27, 8pm (no 8pm show Dec 28; additional shows Wed, Sat, Dec 22, and Dec 26-27, 2pm; no 2pm show Dec 31); Sun, 2pm (also Sun/18, 7:30pm; no shows Dec 25). Through Dec 31. Welcome to Irving Berlin's *White Christmas*, a 1950s musical landscape of fresh-faced optimism and unabashed patriotism, a place where worried people who can't sleep count their blessings instead of sheep. But all is not the epitome of Norman Rockwell contentment. A retired general's Vermont inn faces a mountain of debt and a heat wave that threatens a white Christmas. So two of his former privates-turned-song-and-dance men, along with their love interests and a chorus of performers, decide to put on a show (where else?) in the barn of the inn. During the rehearsals, the show is "threatened" (but not really) by lovers' spats, a slower-than-molasses local stagehand, and an overstressed director. *White Christmas* is all about Berlin's music — and musical theater aficionados as well as those seeking 1950s nostalgia won't be disappointed with such numbers as "Sisters,"

"Snow," "Love, You Didn't Do Right by Me," and, of course, the "White Christmas" finale, when it does indeed snow in San Francisco. Some may find this show rather sweet and hokey, but with terrific tap dance numbers, a beautifully detailed set, and winning performances by the lead actors, *White Christmas* might just be the remedy for any holiday cynic. (McKevitt)

◆ **Menopause the Musical** Theatre 39 at Pier 39, Twi Beach St; 433-3939, www.menopausethemusical.com. \$46-50. Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. Open-ended. Jeanie Linders's musical comedy celebrates women who are facing "the change."

◆ **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: Thurs-Fri, 8:30pm; Sat, 5pm. Through Jan 21. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

Continued on page 68

Steinbeck Presents and Off Market Theater

THE SANTALAND DIARIES

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Theater

From page 67

Porcelain Exit Stage Left, 156 Eddy; 675-5995, www.crowdfire.org. \$18-30. Fri/16-Sat/17, 8pm. Racism and homophobia confine like the bars of the prison cell where a profoundly lonely 19-year-old, John Lee (played by Jason Wong with intriguing, unfolding complexity), sits for the murder of his lover (John Atwood), having confessed to firing six bullets into his body in a public bathroom in London. Lee, the son of a Singaporean immigrant and restaurant owner, barely registers any hardship in his incarceration, having long been shunned twice over — as Asian and gay — by the British society he grew up in. Instead he sits quietly folding red paper cranes. *Porcelain* brought American playwright Chay Yew instant award-winning recognition when it premiered, in London in 1992 (it had its Bay Area premiere the following year, in a production at Theatre Rhinoceros). This acclaim clearly had less to do with its fairly conventional plot devices, half-developed sub-themes, or occasionally amateurish passages than its daring look at the interplay of racism and homophobia, including their internalized dimensions, in the life and mind of its protagonist. Crowded Fire opens its ninth season with Yew's play, and director Mei Ann To gives *Porcelain* an elegantly designed, smoothly executed production, though one lacking enough in necessary intensity that the play's dunkier aspects can overwhelm it. (Avila) **Prelude to a Kiss** SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$18-60. Extended run: Wed-Sat, 8pm (also Sat, 3pm). Through Dec 31. If you're in the mood for a familiar romantic comedy with a feel-good ending, then SF Playhouse's competent production of Craig Lucas's popular fairytale might be just what you're looking for. After a whirlwind romance, Peter and Rita are set to get hitched. But on their wedding night, a strange old man kisses Rita, and poof! — Rita's not acting like herself, and somewhere there's an old man who doesn't know who he is anymore. Of course, true love prevails:

Peter realizes that his mate's soul has been switched, and soon he's having intimate-conversations with Rita in the old man's body. These scenes, with Christopher W. Jones as Peter and Joe Bellan as the old man, are surprisingly touching. The comic delight is Lauren English as Rita after the transformation. Whether checking out her own body or trying to make out with Peter, English revels in bringing out the old man inhabiting Rita's body. Prem Lathi's apt costuming adds to the effect. The first half of the play is less successful: Though the scenes move quickly and smoothly under Bill English's direction, we never fully get the passion between Peter and Rita, making the play's final message about the power of love seem empty like the relationship between them. (Shalson) **'Safe Words — Loud Silences: The Shorts Project'** Shelton Theater, 533 Sutter; 503-0437, www.lveproductions.com. \$17-20. Fri/16-Sun/18, 8pm. One might call the overarching theme to La Vache Enragée's program of short plays and silent films "the animating power of love." Anyway it crops up, and in fairly unexpected places — like the deathbed of a still-spunky young woman (Kate Emswiler) in Don Nigro's *The Sin-Eater*, a hilarious faux-gothic tale directed by LVE artistic director Jennifer Dean. It's there, too, in Tennessee Williams's romantically comic *Case of the Crushed Petunias*, an uneven piece directed by Rachel Rajput, whose heroine Dorothy Simple (Sylvia Kratins) has her defenses (said petunias) stormed by a mysterious gentleman caller (Fred Pitts). Steve Martin's *The Zig-Zag Woman*, handily directed by Christopher Jenkins, meanwhile laughs at love with a warm-hearted absurdism distinctly Martin's own, as a waitress (Dana Lau) literally goes to pieces attracting the attention of a frenetic young regular (Todd Brotze), amid proffered wisdom from two older gentlemen-customers (Jeff Bredt and Pitts). Of four original films, only Neil Ira Needleham's *Consenting Adults* is very interesting, an archly nostalgic and wistful patchwork of kissing couples and a lone woman whose intensifying repetitions set up a rhythm perfectly complemented by pianist-composer Christine McClintock's

fresh-sounding score for piano, flute (Sky Grealis), and tenor violin (John Nikolatos). While definitely hit-and-miss, a likeable cast and musical score help weave a divertingly varied and well-paced evening. (Avila) **«The Tribute to Frank, Sammy, Joey, and Dean Post Street Theatre**, 450 Post; 771-6900, www.ticketmaster.com. \$37-69. Tues-Sat, 8pm (also Sat, 3pm); Sun, 3pm. Open-ended "holiday" version of the show runs through Jan 8). You know you've made it when God is your warm-up act. And while it may be little more than a convenient, tossed-off premise, God (voice of the late Buddy Hackett) recalling the Rat Pack from their heavenly lounge to play one last gig has about the right ring of latter-day hokeyness and chutzpah to it. If it sounds cheesy, as soon as the sizzling band strikes up the first tune and Frank (Tom Tiratto), Sammy (Louie Velez), and Dino (Andy DiMino) belt out a flawless "Where or When," you realize it's also very much the real deal. The brainchild of Hackett's son Sandy (who, in addition to writing and directing, holds his own alongside veteran performer-impersonators as an excellent Joey Bishop), *The Tribute* infectiously recreates those storied Las Vegas evenings of the early 1960s when Sinatra, Davis, Martin, and dead-pan comedian Bishop (who, incidentally, dwells not in heaven but in Santa Monica) sang, joked, horsed around, boozed up, and caroused, while making their audience feel like they were partying with the Rat Pack. Notwithstanding a certain concession to the session (toning down the decidedly off-color humor and raunch of an earlier era), this is hep history come alive. (Avila) **V the Ultimate Variety Show** V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. \$24-44. Nightly, 6 and 8pm. Ongoing. A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas. **What Mama Said About 'Down There'** Our Little Theater, 287 Ellis; 921-8234, www.celebrateclitoris.com. \$15-20. Extended run: Thurs/15-Sat/17, 8pm. Sia Anma's comedy about mothers and daughters returns for an extended run.

Bay Area

Brundibár and Comedy on the Bridge Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$15-64. Tues and Thurs, 7:30pm (also Thurs, 2pm); Wed and Sun, 7pm (also Sun, 2pm; no shows Dec 25); Fri-Sat, 8pm (also Sat, 2pm; Dec 24, shows at noon and 5pm). Through Dec 28. Playwright Tony Kushner and illustrator-children's author Maurice Sendak (*Where the Wild Things Are*) transpose (back) to the stage their 2003 picture-book version of *Brundibár*. Czech composer Hans Krása's 1938 children's opera, in a lavishly designed, well-cast production at the Berkeley Rep, overseen by artistic director Tony Taccone. An allegory of good and evil, *Brundibár* concerns a young brother and sister thwarted in their attempt to buy milk for their ailing mother by the town's reigning bully, the organ grinder Brundibár, until three talking animals lead them and the rest of the town's children in a revolt. Born amid the rising tyranny of the Nazis, and famously performed by imprisoned children of Terezin (Hitler's "model ghetto," from which both composer and most of his child-cast were sent on to die at Auschwitz), *Brundibár*'s kooky fairytale comes wrapped in an aura of deep and mixed emotion — brought out equally in Krása's lush, dynamic score (performed by members of the Berkeley Symphony) and Kushner's subtle translation-adaptation of the libretto. But if unable to deny the persistence of evil, *Brundibár* insists that freedom and human solidarity overcome the greatest obstacles when understood as synonyms for each other. Beautifully presented, together with an equally fine staging of Czech composer Bohuslav Martinů's contemporaneous *Comedy on the Bridge* (in which a group of citizens find themselves absurdly, dangerously trapped on a bridge between two warring towns), Berkeley Rep's unique holiday program is a lively, wise, and gently wistful treat for the senses. (Avila) **Cabaret** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$15-50. Thurs-Sun, 8pm (also Sun/18, 5pm; no shows Dec 22-25). Through Jan 15. See "Flat Kit Kat," page 43.

Into the Woods Lucie Stern Theatre, 1305 Midfield, Palo Alto; (650) 903-6000, www.theatreworks.org. \$20-54. Tues, 7:30pm; Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Jan 7. TheatreWorks performs Sondheim's fractured-fairy-tale musical. **Marius** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$28-45. Wed/14-Sat/17, 8pm; Sun/18, 2 and 7pm. As director Tom Ross notes, it's only fitting that Aurora Theatre Company presents *Marius*, the first installment of Marcel Pagnol's Fanny trilogy. After all, several Berkeley restaurants have been named after the infamous French characters Panisse, Cesar, and Fanny. *Marius* first premiered in the late 1920s, and its tale of a young man torn between 18-year-old Fanny and the lure of a sailor's life hasn't been modernized in this new translation by Zack Rogow, which is just fine. *Marius* is an absolutely charming play with beautiful ensemble acting. Jessa Brie Berkner as Fanny is sweetly flirtatious, while relative Bay Area newcomer Daniel Hart Donoghue plays Marius with a subtle, filmic quality. Veteran actors Robert Ernst (as Marius's father, Cesar) and George Maguire (as Panisse), along with Lynne Soffer as Fanny's mother, are great fun to watch playing off each other in some comedic interludes. (Another local veteran, Julian Lopez-Morillas, takes over the part of Panisse after December 12.) In all, *Marius*'s ingredients add up to one marvelous dish. (McKevitt)

dance

'Pilot 47: A La Carte' ODC Theater, 3153 17th St; 863-9834, www.odctheater.org. Wed, 8pm. \$12. Five emerging Bay Area choreographers — Andrea del Moral, Amy "Ray" Kingwell, Paul Laurey, Elisabeth Mendana, and Jamie Ray Wright — showcase new works. **Project Bandaloop** Project Artaud Theatre, 450 Florida; 392-4400, www.projectbandaloop.org. Thurs-Sat, 8pm. \$22.50-25. See "High and Mighty," page 45. **Yaelisa and Caminos Flamencos** ODC Theater, 3153 17th St; 863-9834, www.odctheater.org. Sun, 7pm. \$10-17. The company performs *Café Flamenco*.

performance

'Actors Run Wild' Next Stage, 1620 Gough; 508-1808. Thurs-Sat, 8pm. \$10-12. Rubber-MatchSeries presents four one-act plays by playwrights Rey Carolino, Vonn Scott, and more. **BATS Improv** Bayfront Theater, Fort Mason Center, Bldg B, Marina at Luguna; 474-8935, www.improv.org. Fri-Sat, 8pm: "The Holiday Follies," \$12-15. Sun, 8pm: "Sunday Player Christmas Rock Musical," \$8. **Big City Improv** Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm. Ongoing. \$15. The improv troop performs. **'Dirty Little Secret'** Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. \$25. This evening of performance is a "roaring twenties" revue. **'Improv Revolution All-Star Jam'** Off-Market Theater, 965 Mission; 897-6477, www.cafearts.com. Thurs, 8pm. \$5-10. Christopher Hayes hosts. **'Ma-dola Ikhandu (My Head, My Knees)'** Meridian Gallery, 545 Sutter; 398-7229, www.meridiangallery.org. Wed, 8pm. \$5-10. Jen Baker performs drones and improvisations on trombone. **'New Student Works in Progress'** New College of California, 777 Valencia; 437-3487. Wed-Thurs, 7pm. \$5-15. Students of New College's Experimental Performance Institute perform their in-progress thesis works. **'Purple Wednesdays'** Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. Wed, 7-11pm. Ongoing. Call for price. Geoff Foster and Guy J. Jackson host a "throwback variety show." **'Reflections'** Off-Market Theater, 965 Mission; 215-2605, www.liltheatre.org. Sat, 8pm. \$12-15. This performance features improv about personal life stories. **San Francisco Improv Cooperative** Off-Market Theater, 965 Mission; 368-9909, www.sfinprovcooperative.com. Mon, 8pm. Ongoing. \$5. The improv collective hosts a "Monday Night

Jam." **'Situation Abnormal: Performances You'll Never See on Broadway'** Exploratorium, 3601 Lyon; www.exploratorium.edu. Thurs, 8pm. Free-\$13. Multimedia artist Kristin Lucas performs her piece *Dry Run*. **'Time To Go'** New College of California, 777 Valencia; 437-3487. Fri, 7pm. \$5-15. Dhira Rauch's experimental performance piece involves six performers, one musician, and vacuums that make popcorn. **Mary Wilson** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.empireplushroom.com. Wed-Sat, 8pm (also Sat, 10:30pm). \$47.50-55. Mary Wilson, former member of vocal group the Supremes, performs.

Bay Area

'Tell It On Tuesday' Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. Tues, 7:30pm. \$8-12. Storytellers Randy Rutherford, Sandra Niman, Gay Ducey, and others weave tales. **'Zambomba!'** La Peña Cultural Center, 3105 Shattuck, Berk; www.laninaflamenco.com. Sat, 8pm. \$18-20. Flamenco artists Angelita Agujetas, Antonia de Jerez, and Los Ninios Flamencos perform at this holiday party.

comedy

Brainwash 1122 Folsom; 861-3663. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free. **Canvas Gallery** 1200 Ninth Ave; 504-0010. Tues, 8pm: "Comedy Open Mic Night," free. **Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: "Stand-Up Showcase: Iron Comic," with rotating hosts Leah Eva and Sam Arno, free. **Cobb's Comedy Club** 915 Columbus; www.cobbscomedyclub.com. www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sat, 8pm (also Fri-Sat, 10:15pm); Judy Gold, \$15-20. **Luggage Store** 1007 Market; www.luggagetuesdays.blogspot.com. Tues, 8pm: Comedy open mic, free. **Mock Cafe** 1074 Valencia; 826-5750, ext 5, www.themarsh.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7. **Niebaum-Coppola** 916 Kearny; 291-1700, www.sfcomedycollege.com. Mon, 8:30pm: "Comedy Coppola Style," with host Kurtis Mathews, free. **Our Little Theater** 287 Ellis; 928-4060, www.celebrateclitoris.com. Wed, 8pm: "Bay Area Comedy Showcase," \$10-15. **San Francisco Comedy Club** 50 Mason; 398-4129, www.laughalotproductions.com. Wed, 7:30pm: "Laugh Dammit," \$10. Fri, 8pm: "Friday Night Comedy," with host Eric Peterson, \$10. **San Francisco Comedy College Clubhouse** 414 Mason, Ste 705; www.sfcomedycollege.com. Fri, 6pm: "SFCC New Faces," free. Fri, 8pm: "The Arsenal," free. Sat, 6pm: "The Petri Dish," free. Sat, 8pm: "The Stand-Up Project," free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers: **Wednesday**: Canvas Gallery 1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free. **Thursday**: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. EastSide Arts Alliance 2587 International Blvd, Oak; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted. Oakland Metro 201 Broadway, Oak; projectilepoetry@yahoo.com. "The Oakland Slam," with hosts Nazeljah Jamison, Dahled, and DJ Agana, 8pm, \$3-6. **Friday**: La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry," open mic with host Paradise, 7:30pm, free. **Saturday**: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free. Java Source 343 Clement, SF; (415) 387-8025. Open mic, 9pm, free. Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. "Rhythm and Muse," open mic

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film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Sabrina Crawford, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Rachel Odes, Lynn Rapoport, and Chuck Stephens. The film intern is Ihsan Amanatullah. For show times see Rep Clock, page 76, and Movie Clock, page 77. For complete film listings, see www.sfbg.com.

- **Down to the Bone** See "Drug Is the Love," page 42. (1:41) *Roxie*.
- **The Family Stone** Sarah Jessica Parker and Diane Keaton star in this *Meet the Parents*-esque holiday ensemble comedy. (1:42) *Century 20, Presidio*.
- **King Kong** Peter Jackson goes bananas! (3:00) *Century 20, Century Plaza, Grand Lake, Orinda*.
- **The Producers** See Movie Clock. (2:12) *Metreon*.
- **Pulse** See "You've Got Hell," page 40. (1:50) *Act 1 and II, Opera Plaza*.

Aeon Flux (1:33) 1000 Van Ness, Century 20, Century Plaza, Kabuki.

Aristide and the Endless Revolution File this doc under extremely informative — and extremely depressing. For anyone whose knowledge of Haiti's recent (and centuries-old) history is scant, *Aristide and the Endless Revolution* casts fascinating light on the country's troubled past, with particular focus on now-exiled president Jean-Bertrand Aristide, who strove to restore basic dignities to Haiti's impoverished population. Naturally, the United States — eager, the film implies, to keep Haiti's cheap workforce at its disposal — was involved in Aristide's downfall, putting its own greed above the fact that the president was democratically elected (twice) by a significant majority. The result? A land with no infrastructure and citizens beset by daily violence and seemingly no hope for the future (see: the second half of the film's title). Aristide supporters (including the exiled president himself) and detractors (including US assistant secretary of state Roger Noriega) supply interviews for Nicolas Rossier's doc, which is also filled with haunting footage shot on the streets of the struggling country. (1:22) *Roxie*. (Eddy)

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Concord, CLOVER 4

Fairfield, EDWARDS STADIUM 16

Haga, CENTURY CINEMEX 8

Petaluma, BOULEVARD CINEMAS 12

It's not so much a story of Capote (Philip Seymour Hoffman) as the illustration of the question Malcolm so artfully dodged: What, really, do journalists owe their subjects? In this case, what did the glittering Capote owe the two killers who lent him their life stories for his nonfiction "novel"? Hints of the hundred separate movies that could be made from Capote's life emerge in key details: The scarf he rattles like a saber in Kansas's cop HQ calls to mind the family warfare that accompanied his growing up gay in the '30s and '40s; the bottle of booze he doesn't seem to leave home without foreshadows a grim decline. This film makes a wonderful habit of entering ensemble scenes midsentence, creating a *vérité* feel without the sea-sickening camera, and it's hard to find fault with the casting: Catherine Keener, gently butch as the conscience of the film, Harper Lee, nails Capote's alter ego and "research assistant," hired for her ability to steward the writer into Holcomb. Kan.'s housewives

hearts. (1:50) *Clay, Empire, Shattuck.*
(Gerhard)
Chicken Little (1:15) *1000 Van Ness, Century 20, Kabuki.*
The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe Considering the strong affections — and dreams of magic and power — that children and adults have invested in C.S. Lewis's *Chronicles of Narnia* series, one wishes the makers of this initial installment had more confidence in their material. The thrill of having that somewhat unimaginable imaginary world visualized — and embodied by charming actors like Georgie Henley, as Lucy Pevensie, and James McAvoy, as the faun Tumnus — remains, though director Andrew Adamson's vision is disappointingly tame concerning this most fanciful of stories. Despite the seduction of the narrative and the veritable menagerie of well-animated unicorns, beavers, tigers, lions, and bears darting

Continued on page 70

**"TWO VERY BIG,
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Peter Travers,
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Richard Corliss,
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A.O. Scott,
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LAKSPUR, Century Theatres Lakspur Landing
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FAIRFIELD, Edwards Forfield Stadium 16
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LAKE, Century Cinema Cinemas 8
PETALUMA, Cinema West Boulevard Cinemas
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SANTA ROSA, Airport Cinema *adult*
SANTA ROSA, Rory Stadium 14
SEBASTOPOL, Sebastopol Cinema 9
SONOMA, Cinema West Sonoma Cinema 5
VACAVILLE, Brenden 16 *adult*
VALLEJO, Century 14 *adult*

Ongoing

From page 69

gracefully through the film — the film's scope, from the initial scenes of the Pevenise children's drab WWII-era British reality to the sunlit, modestly ecstatic backdrop of Narnia, with its evil White Witch (Tilda Swinton) and talking critters (ably voiced by thespians like Liam Neeson, as the lion Aslan), is somewhat dismayingly conservative. Let's just say Disney and Adamson haven't partaken of the truly deep magic of Buñuel, Svankmajer, or Kubrick — or even Jackson, Jeunet, or Lucas. And how else to explain the blatant cribbing from *Lord of the Rings* and *Star Wars*? All the hand-wringing about the subtextual Christian content aside (which for some reason doesn't glare when treated as just another mythical communiqué to Aslan's army), the tale still enchants. Just silence the rational mind and don't try to reconcile the presence of a wookiee-like creature and

Father Christmas in the same film. (2:05) *Century 20, Century Plaza, Grand Lake, Kabuki.* (Chun)

◆ **The Constant Gardener** (2:08) *Galaxy, Oaks.*

◆ **Derailed** (1:40) *1000 Van Ness, Kabuki.*

◆ **The Dying Gaul** The first directorial feature by playwright-scenarist Craig Lucas (*Longtime Companion, Prelude to a Kiss*) was passed on by major-league distributors; it has ended up as perhaps the starriest and slickest US feature ever captured by ever-gay-subject-matter-friendly Strand Releasing. One worries the unapetizingly titled film may still be too thorny even for most gay audiences, let alone average art-house ones. It's not exactly a feel-good movie, allowing for the fact that seeing Campbell Scott and Peter Sarsgaard naked together and screwing can indeed feel pretty good. Sarsgaard plays Robert, an NYC writer flown to La La Land by studio executive Jeffrey (Scott), who wants his screenplay — one he'd written for the lover who recently

died of AIDS and that Jeffrey's wife, Elaine (Patricia Clarkson), pronounces "perfect." Yet it is the way of Hollywood that perfection can always be improved on, or at least made more marketable; thus Jeffrey begins seducing Robert into creative compromises. He also seduces him in the more traditional fashion, even as oblivious cuckold Elaine takes a passionate, quasimaternal interest in the still-grieving author. When her good intentions get wire-crossed with the boys' misbehavior, this loaded triangle takes several perverse, eventually macabre turns. Adapted from his stage play, Lucas's script cuts sharp as a knife, recalling the terse psychological sadism of vintage Harold Pinter, albeit with more warmly rounded characters. (1:29) *Opera Plaza, Shattuck, Smith Rafael.* (Harvey)

◆ **Going Shopping** For the women of Henry Jaglom's latest talky comedy, *Going Shopping*, shopping is more than a habit — it's a way of life. They try on attitudes, relationships, and emotional states as they would a pair of shoes; someone's always either laughing or crying but never for long. The shoestring plot revolves around Holly (Victoria Foyt), a sensitive, materialistic dame who runs her own boutique in upper-crust Los Angeles. When the store dips into the red, she finds herself needing to make ends meet while balancing delicate relationships with her mother and daughter. Jaglom punctuates the narrative with different women discussing the thrills and traumas of walking the aisle. Between the story's intergenerational babbling and the cutaway confessions, the film is as much about talking as it is shopping; at its most frantic, *Going Shopping* plays like a cracked-out, melodramatic version of something Woody Allen might have conceived. The whole thing feels frivolous, and while that may be the point in a film about disposable pleasure, I'm not sure I'm buying. (1:46) *Opera Plaza.* (Goldberg)

◆ **Good Night, and Good Luck** As *Good Night, and Good Luck* opens, Edward R. Murrow (David Strathairn) rips into an audience that has gathered to honor him at a 1958 Radio and Television News Directors Association gala. George Clooney (who also directs) and Grand Heslov's script stays true to Murrow's real-life speech, a searing indictment of television's shift toward fluffy programming, as well as the networks' increasingly close ties to advertisers. Were he alive today, Murrow would no doubt have additional thoughts about the 21st-century version of "this weapon"; in particular he'd probably take issue with the 24-hour-news culture, which favors sensational nuggets over in-depth stories. *Good Night* is a Murrow biopic of sorts, but it focuses on

the specific events surrounding March 9, 1954, when Murrow's *See It Now* program dared to take on Sen. Joseph McCarthy at the height of the Red Scare. Director Clooney takes his cue from this moment in television history, using real film clips and plucking Murrow's on-air dialogue from transcripts. The result is a period-authentic, eerily resonant snapshot of a time when national security issues could trump the rights of individuals, and fear kept most Americans woefully silent. (1:30) *Albany, Embarcadero.* (Eddy)

◆ **Harry Potter and the Goblet of Fire** 1 was pretty high on *Harry Potter* and the *Prisoner of Azkaban*, but *Harry Potter and the Goblet of Fire* is, without a doubt, the new champ. Its PG-13 rating is well earned, with sinister spookiness and kids-in-peril all but replacing whimsy and wonder (though one of Harry's first lines, after witnessing the TARDIS-like powers of a tent that looks tiny on the outside and spacious on the inside, could be a bumper sticker for the series: "I love magic!") The Hogwarts gang are teenagers now, and director Mike Newell (*Four Weddings and a Funeral*) wisely keeps author J.K. Rowling's balance of wizardry and growing pains intact. What could be scarier than facing down villain Lord Voldemort (an unrecognizable Ralph Fiennes)? Try asking your crush to the school dance — a task that utterly paralyzes even the great Harry Potter (Daniel Radcliffe). (2:37) *1000 Van Ness, Century 20, Century Plaza, Grand Lake, Kabuki, Orinda.* (Eddy)

◆ **A History of Violence** Peel away an all-American facade, and you'll find a murderous gangster underneath: This message lurks throughout David Cronenberg's *A History of Violence*. The doc-like title of Cronenberg's latest (adapting a graphic novel of the same name) is par for a director whose vision has always been coolly antiseptic, and the first "big word" in its title is anathema to contemporary amnesia. Nonetheless, this lean and mean family tale has definite mainstream crossover appeal; Cronenberg's version of national allegory trumps Clint Eastwood's *Mystic River*, not least because it favors genre (*Out of the Past*, anyone?) and archetypes over bogus realism. From the Lynch-like diner small-talk about coffee and pie, to the foreboding, shiny black car slowly creeping into sunbathed golden settings, Americana fits the Canadian auteur like a surgical glove. The result is his best movie since *Dead Ringers*. There's a reason the name of *History*'s protagonist, Tom Stall (Viggo Mortensen), is so plain, so benign, though he's loathe to reveal it to wife Edie (Maria Bello), son Jack (Ashton Holmes), and daughter Sarah (Heidi Hayes). Mortensen's Mt. Rushmore of a face is the film's riddle, allowing a pair of wonderfully outsize Mafia turns by a sarcastic Ed Harris and a hilarious William Hurt to effectively steal scenes, if not lives. (1:35) *Four Star, Galaxy.* (Huston)

◆ **Ice Harvest** (1:28) *1000 Van Ness.*

◆ **Jarhead** "Welcome to the suck," the film's poster announces, referring not just to Operation Desert Storm (or the long, boring days of Operation Desert Shield that preceded it), but also to the Middle Eastern desert (hot, dreary, and sand choked) and military service itself, as seen through the wide eyes of a young marine named Swoff (Jake Gyllenhaal). Based on Anthony Swofford's acclaimed memoir, and directed with artful composure by *American Beauty*'s Sam Mendes, *Jarhead* is an incredibly timely, well-acted film that crystallizes the unglamorous, and even pointless, mechanics of modern warfare into two searing hours. Though some of the members of Swoff's unit occasionally slip into caricature, even the sporadic mixed-message moment (rifles are fetishized, while Scud missiles are

not) makes sense in *Jarhead*'s milieu of conflicts both personal and political, both of which still resonate today. "We never have to come back to this shit hole ever again!" exclaims one soldier when Desert Storm abruptly ends. If only. (1:45) *1000 Van Ness.* (Eddy)

◆ **Just Friends** (1:34) *1000 Van Ness, Century 20.*

◆ **Kiss Kiss Bang Bang** The first directorial feature from Shane Black — once the highly paid writer of action-comedy schlock, including the genre's Rosetta stone, *Lethal Weapon* — is presumably the more "personal" and "character-driven" project he really wanted to do all along. The pilot snarkster here is Robert Downey Jr., whose protagonist, Harry Lockhart, starts freezing frames and cutely covering Black's ass ("I apologize. That was a terrible scene") in voice-over narration from the very first moment. He's a thief who haplessly flees from a crime scene into an audition, ending up in LA as a possible Next Big Thing. Harry's "detective lessons" for his prospective big-break part pair him with a PI known as Gay Perry (Val Kilmer) because he's gay. (Like that trait would be so distinguishing in LA.) On a routine stakeout, they witness a crime whose further investigation develops into a convoluted pileup of female corpses, hired killers (who make up most of the film's ethnic-minority casting), tail-chasing (narrative and otherwise), chases, shootings, and *muchas whatnots*. *Kiss Kiss Bang Bang* — even the title is derivative, coined for an obscure '60s Italian exploitation film and then borrowed by Pauline Kael for her first review collection — is so glossy its \$15 million "indie" shine almost hurts. The movie primarily means to be witty, but when it stoops, it limbo-dances about as low as you can go. (1:43) *Galaxy.* (Harvey)

◆ **Memoirs of a Geisha** If you can get over the first stopper — a blue-eyed non-hapa star geisha Sayuri with otherwise archetypally Asian coloring played by Chinese actress Ziyi Zhang — chances are you might enjoy the old-fashioned Hollywood moviemaking propelling *Memoirs of a Geisha*. Sayuri is sold by her impoverished, crumbling peasant family into the servitude of an *okiya*, or geisha house. If she's lucky she'll be trained to be a *maiko*, or apprentice, then a geisha — who, the script takes pains to point out (though dropping mixed messages), is an artist and entertainer, rather than a prostitute. When Hatsumono, the house's gorgeous money-making geisha (Gong Li, digging into her role like a spitting, tiger-like silent film icon), scuttles Sayuri's career, the girl finds hope in kind eyes of the Chairman (Ken Watanabe), a local captain of industry, and under the wing of Hatsumoto's rival geisha, Mameha (Michelle Yeoh). Considering Japan's longtime racial homogeneity and the fact that the casting reflects Western stereotypes about Asians "all looking alike," the dominance of Chinese actresses amid their Japanese male counterparts like Watanabe and Kiyoshi Kurosawa favorite Koji Yakusho (like Gong, dropping naturalism for operatic gestures) is puzzling, apart from predictable US box-office concerns. Still, *Memoirs'* Cinderella story should be comfortably familiar for Western audiences, though the art-house success of *Crouching Tiger* and genre chops of Jet Li and company should allay any fears of middle America buying a major studio picture set in Japan — after the box office *seppuku* committed by *The Last Samurai*. (2:07) *Metreon.* (Chun)

◆ **Naked in Ashes** Even in a nation of 1 billion, 13 million is a pretty respectable minority — and that is the estimated number of yogis currently traveling a

Continued on page 72

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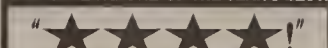
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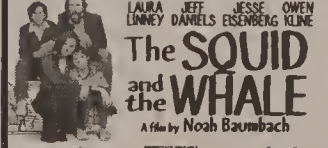
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Ongoing

From page 70

5,000-year-old spiritual path in India.

Paula Fouce's documentary trains its somewhat loose yet engaging focus on about twenty individuals around the nation. Some practice "austerites" that are

downright carnivalesque: There's a guy who's been standing upright 24/7 for 12 years, and another who attracts attention by pulling a fully loaded jeep with his, er, third arm. (As he helpfully advises, "This penis control trick is not for everyone.") There are also yogis who take regular pilgrimages high into the Himalayas, walking naked in snow, risking death from exposure. But *Ashes* isn't the *Mondo Cane* of Hinduism. Its benevolent outlook makes such bizarre behaviors understandable as one person's path of liberation from our current dark age of empty materialism. More often, this diverse survey of yogic gurus and disciples conveys the serenity gained by renunciation of earthly desires via prayer, meditation, charitable works, yoga, and so forth. To Fouce's credit, she's made an entertaining (as well as illuminating) movie about people with no use for "entertainment" whatsoever. (1:58) **Shattuck, Smith Rafael.** (Harvey)

One: The Movie One morning in 2002, Ward M. Powers, middle-aged trial lawyer and suburban dad, suddenly came up with the idea of making a film on the meaning of life and how we are all really one. So he rounded up his cousin and

best friend, and the three novices roamed the country, encountering people on the street and famous spiritual authorities (including Deepak Chopra, Father Thomas Keating, Ram Dass, Barbara Marx Hubbard, and Robert Thurman (the first American-born Buddhist monk and, more important, Uma's daddy), all of whom were asked a list of 20 questions, such as: What happens to you after you die? What is heaven? Powers's approach isn't much of an advance beyond the cabbie who had Bertrand Russell in the back and inquired, "So, Bertie... you're a philosopher — what's it all about?" *One* is a perfectly ghastly example of New Age flapdoodle: True profundity rarely arrives in sound bites, and expressing Big Ideas through talking-head parades and short-attention-span editing guarantees shallow talk. Though it pretends to be a spiritual smorgasbord, *One* is really a monster fortune cookie, stuffed with platitudes, flimflam, and the bloody obvious. (1:19) **Act I and II, Lumiere.** (Amanatullah)

► **Paradise Now** When independent filmmakers in the United States started out, their aim was to show an America that

Hollywood never put onscreen: ordinary people, speaking how they really speak, shot in towns and cities far from backlot facades. Today Palestinian filmmakers are often driven by a parallel mandate: to show the world the shape of Palestinian lives far from exploding bombs and breaking-news broadcasts. Amsterdam-based Palestinian filmmaker Hany Abu-Assad is intent on capturing the inanities and insanities of life in occupied territory. *Paradise Now*, his latest film (after *Ford Transit* and *Rana's Wedding*, among others), is a serio-comic thriller with a dose of romance. Shot in 35mm under virtually battlefield conditions, it resolutely keeps its lens — and our eyes, minds, and hearts — on the script. The result is far more engrossing, and ultimately far more deadly, when a pair of slacker friends are tapped for a fatal honor: to be their town's next suicide bombers in a mission targeting Tel Aviv. *Paradise Now* is as much about its characters' mind-sets as ours. In a way, Abu-Assad is building a bridge of subjectivity in the form of a madcap thriller. (1:30) **Shattuck.** (B. Ruby Rich)

► **Pride and Prejudice** Like the 12-bar blues and the facts of life, we all know how it goes, but precisely how do the particulars compare to our own internal *Pride and Prejudices* as well as, admit it, the definitive BBC miniseries with the wet-shirted Colin Firth as Mr. Darcy? Here, the crucial roles are fairly well filled: As Elizabeth, the bruised-eyed Keira Knightley is impish, girlish, and toothy, yet twinkly smart. Ape-draped MI-5 actor Matthew Macfadyen plays Darcy so low-down and subtle that he runs the risk of resembling a dot-mouthed cartoon, but when the time comes to confess his most ardent affections, he steps up and fills Firth's pantaloon, even if he has to channel Laurence Olivier's Heathcliff and stomp through the moors in what looks to be a bathrobe. Other roles are beautifully filled out by Brenda Blethyn, Donald Sutherland, Tom Hollander, Judi Dench, and Jena Malone. Director Joe Wright favors a muddy, frizzy-haired, minimal-makeup naturalism, reminiscent of '60s-era reworkings of Penguin Classics, complete with zooming camera, an emphasis on daylight, pigs' testicles, and odd moments of modern-day randiness. Did Elizabeth really check out Wickham's ass in the book? (2:08) **Bridge, Century 20, Empire, Piedmont, Shattuck.** (Chun)

Prime (1:39) **Galaxy.**

Rent The Broadway-cinema continuum, which runs both ways (see: *Chicago, Hair-spray*, and the hall of mirrors that is *The Producers*), has proved to be a highly lucrative alliance. So why does Chris Columbus's big-screen version of *Rent* — a slickly directed, energetically acted operation — feel kind of unnecessary right about now? For one thing, it's dated. The play's vision of Manhattan, circa 1990, no longer exists. The cast — made up almost entirely of the stars of the 1996 Tony-winning stage production — is also dated, if well-preserved. Had creator Jonathan Larson lived to see *Rent* flourish, it's possible the big-screen version might have been a little different, a little more innovative; as is, it's an exceptionally faithful interpretation. It doesn't do what *Chicago* did, reimagining and stylizing the source material for the big screen; neither does it offer the excitement of seeing genuine movie stars (the biggest name here is non-original-cast-member Rosario Dawson) singin' and dancin'. However, there's an upside to *Rent* keeping it real, beyond just pleasing "Rent-heads" near and far. Unlike, say, last year's *Phantom of the Opera*, *Rent*'s adherence to the Broadway cast insures that Larson's

Continued on page 75

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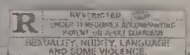
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film listings

Ongoing

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songs will be interpreted with faithful, I-wuz-there-at-the-beginning passion — making for some genuinely emotional moments. (2:08) *1000 Van Ness, Century 20, Four Star, Kabuki, Oaks*. (Eddy) **◆ Sarah Silverman: Jesus Is Magic** Is Sarah Silverman as racist as she is thin? Why do I like Volvic while she loves Fiji? And what would Margaret Cho make of unapologetic Jesus-killer Silverman and her tiff with Guy Aoki? Perhaps it doesn't matter — Silverman's new movie consistently shoots sharper than Cho's last effort, partly because Cho is reeling off concert films at a frightening rate. To be sure, *Jesus Is Magic* owes a huge mirror-gazing debt to Sandra Bernhard's *Without You I'm Nothing*, though its star may be closer to Dory Previn, partly because her dance with a black audience isn't so smart. Whatever: There are plenty of ROTFLMAO moments here. Faves include her "Can I steal you for a minute?" shtick, Holocaust body count one-liner (and love of "small" Nazis), and just about every parody of piety that she launches. One of the framing devices that pushes this film over the hour mark — a look at show biz competition and vanity, featuring Silverman's sis — is funny. The other — a series of music sequences — is not. But most of the time, Silverman is successful at "getting into the psychology" of an audience, making them laugh and then spanking them for it. (1:12) *Lumiere, Shattuck, Smith Rafael*. (Huston) **Shopgirl** (1:44) *Embarcadero, Shattuck*. **◆ The Squid and the Whale** "You'd like Kafka — one of my predecessors," one-time literary prodigy Bernard (Jeff Daniels) informs eldest son Walt (Jesse Eisenberg), the perfect reflecting-mirror parrot for all Dad's pretensions. It's Park Slope, Brooklyn, 1986. Joan (Laura Linney) has finally realized that being Bernard's wife — his third — is hard labor no one should have to endure in a free society. Still, their separation hits 16-year-old Walt and 12-year-old Frank (Owen Kline) hard, with joint custody splitting loyalties as well as the week. Frank wisely chooses Mom as a more reliable port in a storm, while Walt, as usual, seeks shelter 'neath professorial Dad's enormous ego; both kids deal with the home-front crisis in variably alcoholic, masturbatory, and plagiarizing ways. Noah Baumbach (*Mr. Jealousy*) won awards for both writing and directing at the Sundance Film Festival this past January, and his film is X-Acto-knife-sharply observed and acted. Yet one leaves the theater as if leaving a cocktail party where dinner was mistakenly expected. The conversation is brilliant; the hors d'oeuvres are superb. But a slightly dazzled inebriation wears off too soon, leaving the viewer sober and unsated. (1:28) *Lumiere, Shattuck, Smith Rafael*. (Harvey) **◆ Syriana** Inspired by Robert Baer's *See No Evil: The True Story of a Ground Soldier in the CIA's War on Terrorism*, Syriana is a genuinely political thriller. It's an elaborate fiction very much in the mode of *Traffic*, writer-director Stephen Gaghan's last screenplay, but better, with a more self-effacing directorial style and less distracting star personalities. A paunched-out, credibly weary George Clooney plays CIA agent Bob, who facilitates speedy deaths for inconvenient people in the oil-rich Near East. His promoted final assignment before desk-job retirement is to eliminate Prince Nasir (Alexander Siddig), an emir's idealistic heir apparent who dares to give new drilling rights to the highest bidder — a Chinese concern — rather than to a Texas conglomerate. Meanwhile, Washington, DC, attorney Bennett Holiday (Jeffrey

Wright) is expected to provide the Justice Department with enough evidence of corruption to punish the Texas corporation for some past dealings — but not enough to disrupt business as usual. American energy analyst Bryan Woodman (Matt Damon) becomes a close ally of the prince after a tragic accident pushes them together. And way down the economic totem pole, abruptly fired young energy-field grunt workers Wasim (Mazhar Munir) and Farooq (Sonnell Dadral) find moral enlightenment and some dangerous ideological zeal under a fundamentalist recruiter's wing. Apart from an occasional overblown speech, *Syriana* is engrossing, intelligent, well acted, and relevant enough to be the thinking lefty's movie of choice this holiday season. (2:06) *1000 Van Ness, Century 20, Empire, Grand Lake, Kabuki, Orinda, Presidio, Shattuck*. (Harvey) **Three of Hearts** (1:37) *Castro*. **A Touch of Spice** (1:48) *Smith Rafael*. **Ushpizin** (1:30) *Shattuck*. **◆ Walk the Line** It's worth mentioning right up front that *Walk the Line* doesn't really shake up the template set down by *Ray*, the recent Elvis miniseries, and any number of other true musical tales: Start with a significant childhood event

(preferably traumatic) to set the tone, then let that sucker echo throughout the performer's life. Coscripted by director James Mangold (*Girl, Interrupted*) and Gill Dennis and based on two Cash autobiographies, *Walk the Line* leans a bit heavily on Cash's guilt 'n' grief complex. It also relies on lurching transitions that map Cash's creativity in the most literal way possible. There's no doubting Mangold's reverence for Cash — though, seriously, everyone loves Johnny Cash — but thankfully the filmmaker is, at times, able to nudge past hero worship and point out that the man had some gnarly flaws. Cash's legend, especially when packed into the biopic mold, may be a familiar one, but *Walk the Line* still springs a few surprises. The lead actors are outstanding; both Joaquin Phoenix and Reese Witherspoon do their own singing and strumming. With shiny black pompadour lacquered into place, natural born brooder Phoenix eerily mimics Cash's wounded snarl and gravelly voice, while Witherspoon — *Walk the Line*'s stealth weapon — turns in a thoughtful, passionate performance. (2:16) *1000 Van Ness, Century 20, Century Plaza, Four Star, Kabuki, Presidio*. (Eddy) **Yours, Mine, and Ours** (1:30) *Century 20, Century Plaza*.

Rep picks

◆ Metal Storm: The Scandinavian Black Metal Wars Scandinavia's infamous black metal world, memorably chronicled in the 1998 book *Lords of Chaos*, gets the documentary treatment in *Metal Storm: The Scandinavian Black Metal Wars*. Technically speaking, *Metal Storm* is unpolished; it stitches together a Norwegian doc, *Satan Rides the Media*, with background info and narration provided by Kier-la Janisse (founder of Vancouver, BC's, Cine-Muerte Film Festival). Some of the footage is quite rough; most of the live performances and music videos look like third-generation copies. Still, there's no way a film about this real-life Satanic soap opera could be anything but fascinating. After a quick history lesson, *Metal Storm* jumps ahead to the early 1990s, when bands like Darkthrone and Mayhem dominated. Nobody could accuse these guys of not

walking the talk; aside from producing growly, angry music, many wore "corpsepaint" (think KISS, but scarier) and participated in church burnings, outraging the public and inflaming the press. The frenzy exploded when a prominent member of the scene, Varg Vikernes, was charged with murdering Mayhem guitarist Euronymous. Already notorious for his arson exploits, the charismatic Vikernes (name-checked in screaming headlines as "the Count," his self-given moniker) soon became a media superstar. Cited as the film's text source, the far more detailed *Lords of Chaos* remains the definitive document of this strange saga. Still, *Metal Storm*'s juicier moments — including jailhouse interviews with Vikernes, still blasé about his crimes — offer the best kind of supplemental material. (1:20) *Yerba Buena Center for the Arts*. (Eddy) **Santa Claus Conquers the Martians** See 8 Days a Week, page 48. (1:21) *Brainwash Café*.

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Schedules are for Wed/14 through Tues/20 except where noted. Double features are marked with a •. Director and year are given when available. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. "The Work of Art in the Age of Digital Reproduction: ATA's 2005 Fundraiser Blowout Party," Fri, 7 (\$10-50). Other Cinema: "New Experimental Works" Sat, 8:30 (\$5).

BALBOA 3630 Balboa, SF; (415) 221-8184, www.balboamovies.com. \$6-8.50. "Samurai!"; Bandits vs. Samurai Squadron (Gosha, 1978) Wed, 3:25, 8:15; Zatoichi the Fugitive (Tanaka, 1963) Wed, 1:40, 6:30; Samurai Rebellion (Kobayashi, 1967) Thurs-Fri, 12:10, 4:40, 9:10; Yojimbo (Kurosawa, 1961) Thurs-Fri, 2:30, 7; Seven Samurai (Kurosawa, 1954) Sat-Sun, 12:10, 4:05, 8; Sword of Doom (Gosha, 1978) Mon-Tues, 12:30, 4:45, 9; Sanjuro (Kurosawa, 1962) Mon-Tues, 2:50, 7:05.

BENCH AND BAR 2111 Franklin, Oakl; www.clubrimshot.com/gpage2.html. \$5. The DL Chronicles Sat, 5:30.

BRAINWASH 1122 Folsom, SF; (415) 255-4866, www.brainwash.com/calendar.html. Free. Santa Claus Conquers the Martians (Webster, 1964) Sun, 7. With live soundtrack performed by the Ahl-i Nafs.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5.50-8.50. In Cold Blood (Brooks, 1967) Dec 17-23, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9. The Dying Gaul (Lucas, 2005) call for times. Naked in Ashes (Fouce, 2005) call for times. Sarah Silverman: Jesus Is Magic (Lynch, 2005) call for times. The Squid and the Whale (Baumbach, 2005) call for times. A Touch of Spice (Boulmetis, 2003) call for times.

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) Thurs, 7; e-mail for film title and to RSVP.

DARK ROOM THEATRE 2263 Mission, SF; (415) 401-7987, www.darkroomsf.com. \$5. "Bad Movie Night": It's A Wonderful Life (Capra, 1946) Sun, 8.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddball-film.com (RSVP requested). \$10. "Smut Shop Cinema: The Subject Is Sex" short films Fri, 8.

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$4-8. "The Battles of Sam Peckinpah": Pat Garrett and Billy the Kid (1973) Wed, 7:30; Cross of Iron (1977) Fri, 7; The Osterman Weekend (1983) Fri, 9:30. "Marcel Pagnol's Provence": Letters from My Windmill (1955) Thurs, 7:30; Marius (1931) Sat, 6; Fanny (1932) Sat, 8:20 and Sun, 3; César (1936) Sun, 5:30. No PFA programs Dec 9-Jan 11.



See more evil: Crowd-pleasing doc *Metal Storm: The Scandinavian Black Metal Wars* returns to the Yerba Buena Center for the Arts.

REO VIC 1727 Haight, SF; (415) 668-3994. \$4-7. *Serenity* (Whedon, 2005) Wed-Thurs, 7, 9:30 (also Wed, 2). *The Aristocrats* (Provenza, 2005) Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). *1 Am Cuba* (Kalazov, 1964) Sun-Mon, 8 (also Sun, 2, 5). *Down By Law* (Jarmusch, 1986) Dec 20-21, 7:15, 9:30 (also Dec 21, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-8. *The Aristocrats* (Provenza, 2005) call for times. *Aristide and the Endless Revolution* (Rossier, 2005) Wed-Thurs, 6:15, 8, 9:45 (also Wed, 2, 4:30). *Down to the Bone* (Granik, 2004) Dec 16-22, 7, 9 (also Wed, Sat-Sun, 2, 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-ARTS, www.sfcinematheque.org. \$5-8. *El Perro Negro: Stories of the Spanish Civil War* (Forgács, 2005) Sun, 7:30. Introduced by film scholar Bill Nichols.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2877, www.ybca.org. \$5-8. California Newsreel presents: *Tableau Ferraille* (Absa, 1997) Wed, 7:30. *Metal Storm: The Scandinavian Black Metal Wars* (Janisse, 2000-2005) Thurs, 7, 8:45. ♦

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The odd couple: Max Bialystock (Nathan Lane) and Leo Bloom (Matthew Broderick) find unexpected success in *The Producers*.

'The Producers'

Two for the money

It's called a *moviecal*, a movie based on a Broadway musical that was itself based on a movie. Sure, the concept is a skosh crass and cannibalistic, but Mel Brooks's bizarre, hilariously funny 1968 film couldn't have been better suited for the makeover — it's now a movie based on a musical based on a movie *about a musical*. Reprising their stage roles as Max Bialystock and Leo Bloom, schemers bent on bilking little old ladies by mounting the worst stage production of all time, Nathan Lane and Matthew Broderick have

honed their shtick so well after so many live performances, you half expect theaters screening the film to go dark on Mondays so they can have a day off. Some of the songs may be a little lackluster (although the Führer's big number in *Springtime for Hitler*, "Heil Myself," is a standout), but this is about comic timing, not show tunes. Originally a sharp-witted burlesque of spaced-out hippies, pigeon-cuddling Nazis, and spats-sporting vaudevillians, *The Producers* is now a tongue-in-cheek nostalgia piece. But, thankfully, it's one with enough sense to ratchet up the fakeness and frivolity as far as it will go. Let's face it, Will Ferrell as a nutso Third Reich dandy in lederhosen may be *wunderbar*, but it's hardly the stuff of WW II docs. (Michelle Devereaux)

Showtimes are for Wed/14 through Tues/20 except where otherwise noted. Double features are marked with a •. See Rep Clock, page 76, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

San Francisco

1000 VAN NESS 1000 Van Ness. 931-9800. *Aeon Flux* (starts Fri), *Chicken Little*, *Derailed*, *Harry Potter* and the Goblet of Fire, *The Ice Harvest*, *In the Mix*, *Jarhead*, *Kiss Kiss Bang Bang*, *Just Friends*, *Prime* (Wed-Thurs), *Rent*, *Saw II* (Wed-Thurs), *Walk the Line*, *Yours, Mine and Ours*; *Zathura* (Wed-Thurs).

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. *Seven Samurai* Sat-Sun, 12:10, 4:05, 8. • *Ballet Russes* Wed-Thurs, 2:35, 6:30; and *Ushpizin* Wed-Thurs, 12:50, 4:45, 8:40. • *Bandits vs. Samurai Squadron* Wed, 3:25, 8:15; and *Zatoichi the Fugitive #4* Wed, 1:40, 6:30. • *Samurai Rebellion* Thurs-Fri, 12:10, 4:40, 9:10; and *Yojimbo* Thurs-Fri, 2:30, 7. • *Sword of Doom* Mon-Tues, 12:30, 4:45, 9; and *Sanjuro* Mon-Tues, 2:50, 7:05.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. *Pride and Prejudice* 1, 4, 7, 9:45.

CENTURY 20 Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. *Aeon Flux*, *Chicken Little*, *Chronicles of Narnia*, *Derailed* (Wed-Thurs), *The Family Stone* (starts Fri), *Get Rich or Die Tryin'* (Wed-Thurs), *Harry Potter* and the Goblet of Fire, *In the Mix* (Wed-Thurs), *Jarhead* (Wed-Thurs), *Just Friends*, *Kiss Kiss Bang Bang*, *Pride and Prejudice*, *Rent*, *Saw II* (Wed-Thurs), *Syriana*, *Walk the Line*, *Wallace and Gromit: The Curse of the Were-Rabbit* (Wed-Thurs), *Yours, Mine and Ours*; *Zathura*.

CENTURY PLAZA South San Francisco, Noor

off El Camino. (650) 742-9200. *Aeon Flux*, *Chicken Little* (Wed-Thurs), *Chronicles of Narnia*, *The Family Stone* (starts Fri), *First Descendant* (Wed-Thurs), *Harry Potter* and the Goblet of Fire, *Just Friends* (Wed-Thurs), *King Kong* (starts Wed), *Pride and Prejudice* (Wed-Thurs), *Walk the Line*; *Yours, Mine and Ours*.

CLAY Fillmore/Clay. 267-4893, 777-FILM, #096. *Capote* 4:15, 7, 9:40 (also Fri-Sun, 1:30).

EMBARCAOERO CENTER CINEMA 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. *Brokeback Mountain* noon, 1, 2, 3, 4, 5:30, 7, 7:30, 8:30, 10, 10:30 (also Wed-Thurs, 4:30). *Good Night*, and *Good Luck* 12:10, 2:20, 4:40, 7:15, 9:30. *Shoppgirl* 1:30, 4:30, 7:20, 9:50.

EMPIRE West Portal/Vicente. 661-2539. *Capote*, *Pride and Prejudice*, *Syriana*.

FOUR STAR Clement/23rd Ave. 666-3488. Call for Fri-Tues shows and times. *Harry Potter* and the Goblet of Fire Wed-Thurs, 2, 5, 8. *A History of Violence* Fri-Tues, call for times. *Rent* Fri-Tues, call for times. *Walk the Line* Wed-Thurs, 1:40, 5:15, 7:55.

GALAXY Sutter/Van Ness. 474-2835. Call for Fri-Tues shows and times. *Bee Season* Wed-Thurs, 1, 4, 7, 9:40. *The Constant Gardener* Wed-Thurs, 12:45, 3:40, 6:45, 9:40. *A History of Violence* Wed-Thurs, 3:40, 9:50. *Kiss Kiss Bang Bang* Wed-Thurs, 1, 4, 7, 9:50. *Prime* Wed-Thurs, 12:45, 7.

KABUKI B Post/Fillmore. 931-9800. *Aeon Flux*, *Chicken Little*, *Chronicles of Narnia* (starts Fri), *Derailed*, *Harry Potter* and the Goblet of Fire, *The Ice Harvest* (starts Fri), *Jarhead*, *Just Friends* (starts Fri), *Rent*, *Syriana* (starts Fri), *Walk the Line*; *Yours, Mine and Ours* (Wed-Thurs), *Zathura* (Wed-Thurs).

LUMIERE California/Polk. 267-4893, 777-FILM, #097. *One... the Movie* Fri-Tues, 5:15,

7:15, 9:35. *Sarah Silverman: Jesus Is Magic* 5:30, 7:30, 9:25 (also Fri-Sun, 1:45, 3:30). *The Squid and the Whale* 5, 7, 9:15 (also Fri-Sun, 1:30, 3:45).

METREON Fourth St/Mission. 1-800-FAN-DANGO #705. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. *Rent* Wed-Thurs, 1, 4, 7, 10.

OPERA PLAZA Van Ness/Golden Gate. 267-4893, 777-FILM, #028. 39 Pounds of Love Wed-Thurs, 2, 4:30, 7:15, 9:40. *Ballets Russes* Fri-Tues, 1:15, 4, 6:45, 9:20. *The Dying Gaul* Wed-Thurs, 1:45, 4:30, 7:15, 9:40; Fri-Tues, 2, 4:45, 7:30, 9:50. *Going Shopping* Wed-Thurs, 1:30, 4:15, 7, 9:30; Fri-Tues, 1:45, 4:30, 7:15, 9:40. *Naked in Ashes* Wed-Thurs, 1:15, 6:45. *The Passenger* Wed-Thurs, 4, 9:10. *Pulse* (starts Fri) 1:30, 4:15, 7, 9:30.

PRECIO 2340 Chestnut. 776-2388. Call for Fri-Tues shows and times. *The Family Stone* (starts Fri) Call for times. *The Ice Harvest* Wed-Thurs, 2:10, 5, 7:30, 9:30. *Syriana* Wed-Thurs, 2, 4:40, 7:20, 10. *Prime* Wed-Thurs, 1:50, 4:30, 6:50, 9:10. *Walk the Line* Wed-Thurs, 1:45, 4:25, 7:05, 9:45.

STONESTOWN 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. *Good Night*, and *Good Luck* Wed-Thurs, 1:15, 3:45, 7:15, 9:30. *Sarah Silverman: Jesus Is Magic* Wed-Thurs, 1:30, 3:30, 7:15, 9:30.

VOGUE Sacramento/Presidio. 221-8183. *Harry Potter* and the Goblet of Fire Wed-Thurs, 11:45a, 3, 6:30, 9:50.

Oakland

GRAND LAKE 3200 Grand, Oakl. (510) 452-3556. *Chronicles of Narnia* 11:30a, 3, 6:30, 9:30. *Harry Potter* and the Goblet of Fire 11:40a, 2:45, 6, 9:15. *King Kong* (starts Wed)

noon, 4, 8. *Syriana* 12:30, 3:30, 7, 9:45. *Walk the Line* Wed-Thurs, 12:15, 3:45, 7:15, 10.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. *Aeon Flux* Wed-Thurs, 12:15, 2:45, 5:15, 7:45, 10:20. *Chicken Little* Wed-Thurs, 12:45, 3, 5:10. *Chronicles of Narnia* Wed-Thurs, 11:30a, 1:10, 2:40, 4:10, 5:45, 7:10, 9, 10:10. *Harry Potter* and the Goblet of Fire Wed-Thurs, noon, 3:30, 7, 10:15. *In the Mix* Wed-Thurs, 7:45, 10. *Just Friends* Wed-Thurs, noon, 2:30, 5, 7:20, 9:40. *Rent* Wed-Thurs, 1:10, 4:45, 7:40, 10:30. *Walk the Line* Wed-Thurs, 12:40, 4, 7:30, 10:30. *Yours, Mine and Ours* Wed-Thurs, 12:30, 2:45, 5, 7:15, 9:30.

PARKWAY 1834 Park, Oakl. (510) 814-2400. *The Blues Brothers* Tues, 9:15. *Flightplan* Wed, 9:45; Thurs, 6:30. *Good Night*, and *Good Luck* Fri-Sat, Mon, 7; Sun, 6; Tues, 6:30 (also Sat, 3:30). *The Ice Harvest* Wed-Thurs, 7; Fri-Sat, Mon, 9:45. *Jarhead* Wed, 6:30. *Kiss Kiss Bang Bang* Wed, Fri-Sat, Mon, 9:15; Thurs, 9:45; Sun, 8:45; Tues, 9:45. *The Nightmare Before Christmas* Thurs, 9:15. *Rent* Fri, Mon, 6:30; Sat, 6; Tues, 7 (also Sat, 3). *Rocky Horror Picture Show* Sat, midnight. *Walmart: The High Price of Low Cost* Sun, 2, 5.

PIEOMONT Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. *Brokeback Mountain* Fri-Tues, 11:30a, 1, 2:30, 4, 5:30 (no show Fri-Tues), 7, 8:30, 10. *Capote* Wed-Thurs, 4:15, 7, 9:40. *Good Night*, and *Good Luck* Wed-Thurs, 4:30, 7:15, 9:20. *Pride and Prejudice* Wed-Thurs, 4, 6:45, 9:30; Fri-Tues, 12:45, 3:45, 6:45, 9:30.

Berkeley area

ACT I AND II Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. 39 Pounds of Love Wed-Thurs, 7:15, 9:15. *One... the Movie* Wed-Thurs, 7, 9; Fri-Tues, 7:15, 9:15 (also Sat-Sun, 2:15, 4:45). *Pulse* (starts Fri) 7, 9:30 (also Sat-Sun, 2, 4:30).

ALBANY 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. *Ballet Russes* 4, 6:45, 9:25 (also Fri-Sun, 1:30). *Good Night*, and *Good Luck* 4:30, 7:15, 9:35 (also Fri-Sun, 2).

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. *Brokeback Mountain* Fri-Tues, noon, 1, 2, 3, 4, 5:30, 7, 7:30, 8:30, 10, 10:30. *Kiss Kiss Bang Bang* Wed-Thurs, 4:45, 7:15, 9:35. *Sarah Silverman: Jesus Is Magic* Wed-Thurs, 4:10, 5:45, 7:30, 9:15. *Wallace and Gromit: The Curse of the Were-Rabbit* Wed-Thurs, 4:30, 6:45, 9.

ELMWOOD 2966 College, Berk. (510) 649-

0530. *Aeon Flux* Fri-Tues, 4:15, 8:30 (also Sat-Sun, 12:15). *The Aristocrats* Wed-Thurs, 5, 9:15; Fri-Tues, 6:25 (also Sat-Sun, 2:30). *Bee Season* Wed-Thurs, 4:50, 9; Fri-Tues, 6:15 (also Sat-Sun, 2:10). *Chicken Little* Wed-Thurs, 7:10. *How the Grinch Stole Christmas* Sat, 10a, noon. *Jarhead* Fri-Tues, 4:40, 9:25. *Kiss Kiss Bang Bang* Fri-Tues, 4:20, 8:15 (Sat-Sun, 12:10). *North Country* Wed-Thurs, 6:55; Fri-Tues, 7 (also Sat-Sun, 2:15). *Yours, Mine and Ours* Wed-Thurs, 5:05, 7:05, 9.

EMERY BAY 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. *Capote* Wed-Thurs, 1, 4:10, 7:10, 10. *Chicken Little* Wed-Thurs, 1:15, 3:20, 5:20, 7:30, 9:30. *Good Night*, and *Good Luck* Wed-Thurs, 1:20, 4, 7, 9:20. *The Ice Harvest* Wed-Thurs, 12:40, 2:50, 5, 7:15, 9:50. *In the Mix* Wed-Thurs, 12:45, 3:10, 5:30, 8, 10:20. *Prime* Wed-Thurs, 1:30, 4:30, 7:45, 10:15. *Shoppgirl* Wed-Thurs, 1:10, 4:15, 7:20, 10:10. *Walk the Line* Wed-Thurs, 12:50, 1:40, 3:50, 4:40, 6:50, 7:40, 9:45, 10:30. *Yours, Mine and Ours* Wed-Thurs, 12:30, 2:45, 4:50, 7, 9:40.

OAKS 1875 Solano, Berk. (510) 526-1836. Call for Fri-Tues shows and times. *The Constant Gardener* Fri-Tues, 1:45, 4:45, 7:45. *The Ice Harvest* Wed-Thurs, 5:30, 7:45. *March of the Penguins* Wed-Thurs, 1:20, 3:20. *Rent* 1:30, 4:30, 7:30.

ORINOA 4 Orinda Theater Square, Orinda. (510) 254-9060. *Harry Potter* and the Goblet of Fire 7:30 (also Fri-Tues, 12:15, 3:45). *King Kong* (starts Wed) noon, 4, 7:45. *Rent* Wed-Thurs, 6:45, 9:30. *Syriana* 7, 9:45 (also Fri-Tues, 12:30, 3:30).

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UA BERKELEY 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. *Aeon Flux* Wed-Thurs, noon, 2:15, 4:45, 7:10, 9:45. *Chronicles of Narnia* Wed-Thurs, 12:30, 1, 3:45, 4:15, 7, 7:30, 10:15, 10:45. *The Constant Gardener* Wed-Thurs, 2:30, 7:40. *Harry Potter* and the Goblet of Fire Wed-Thurs, 11:30a, 12:15, 3, 4, 6:30, 8, 10. *Just Friends* Wed-Thurs, 12:20, 5:30, 10:35. *Walk the Line* Wed-Thurs, 1:15, 4:25, 7:120, 10:35. ✧

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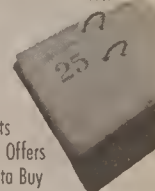
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being there *by beth kohn*

Sunken swimhole

In the sticky jungle heat, the last thing we wanted to do was stuff ourselves into rubber wetsuits. We were already soaked with sweat, and rubber isn't well-known for its breathability. On the brighter side, our vicious entourage of mosquitoes would have less surface area to dive-bomb. As the guide ushered us toward a metal ladder leading into the ground like a manhole to Hades, we ditched our tubes of sunscreen and fled our buzzing hell on earth.

Sprinkled throughout Mexico's Yucatán Peninsula, between the ruins of Mayan cities and the Wilma-weary Cancún coast, are freshwater limestone sinkholes called *cenotes* that offer a perfect hybrid of two of my favorite outdoor pastimes: swimming and spelunking. Created by the slow leaching of surface water and the eventual collapse of cavern roofs, the resulting rock formations create trippy fantasy worlds of eerie underground caverns, dramatic aboveground craters, and submerged, winding rivers. Some seemingly bottomless cenote pools plummet as deep as 300 feet into the earth.

In the subterranean landscape of Hilario's Well, an underground river, bleached stalactites stab from the cavern roof like deadly rows of sharp-

ened goblin teeth. At a developed cenote at the Hidden Worlds swim-and-dive complex, near the palapa-lined beaches of Tulum, south of Cancún, rounded mounds the shape of baseball bats sprout from the floor, and filtered spotlights accentuate jagged rock stacks. Like the melted drippings of massive candles, chunky orange stalagmites ooze up from below. Columns of thirsty ceiba tree roots stretch dozens of feet down from the vaulted cathedral ceiling, diffusing into furry psychedelic tentacles below the waterline. We felt as if we'd dropped into the jaws of one of H.R. Giger's demonic *Alien* creations and weren't surprised to hear that Hidden Worlds had been the backdrop for a recent sci-fi horror flick.

Cenotes were the primary source of water for the Mayan city-states that once dominated the Yucatán, a region with no surface lakes or streams. In the early 1900s, an enterprising US consul named Edward Thompson eyed the unexcavated and then-unprotected ruins of Chichén Itzá, bought it for a song, and began dredging the 100-foot depths of a pool now called the Cenote Sagrado, or "sacred cenote." He and subsequent archaeologists discovered troves of ornate artifacts including offerings of gold, pottery, and jade jewelry, sup-

porting the theory that the Maya considered this enormous well to be holy. Adding to the cenote's mystique was the discovery of many human remains. It's unclear whether these ancient skeletons were ritual sacrifices or just unfortunate looky-loos who couldn't tread water.

Snorkel masks suctioned onto our faces and diving flashlights in hand, my friend Lulú and I cruised the nooks and crannies of the warm, placid pool. Underwater illumination bathed swaths of clear blue water, and the beams of our torches sliced through the shadows like light sabers. We hovered over schools of impish silver fish darting between limestone shelves. As I carefully came up for air in a compact space between water and prickly ceiling spikes, something shot past me with a shriek. Adjusting my eyes, I could make out an intermittent trickle of bats flitting between the gothic chandeliers near my head.

I'm not spooked by the bats. It's the lazy beaches quilted with oversize towels and umbrellas that make me want to scream underwater. The Yucatán's countless cenotes offer a more adventurous approach to swimming. And finding these perfect blue swimming holes is easy enough. The tricky part? Making yourself come up for air. ♦

Beth Kohn is a freelance writer and opportunistic swimmer shackled to dry land in San Francisco. Taunt her at fiercesf@igc.org.

Next week: Kohn reports back from the ruins of Campeche.

Trip planner

Reading An excellent general guidebook, *Moon Handbooks Yucatán Peninsula* lists more than a dozen cenote sites. Steve Gerrard's beautifully illustrated coffee table book *The Cenotes of the Riviera Maya* (www.cenotesoftherivieramaya.com) gives detailed information on more than 50 cenotes on the eastern Yucatán coast. John L. Stephens's 1841 classic two-volume *Incidents of Travel in Central America, Chiapas, and Yucatan* is the first guidebook on the treasures of the Maya.

Getting wet Tulum area: Hidden Worlds (984-877-8535, www.hiddenworlds.com.mx) has snorkel tours from \$25 and one-tank dives starting at \$50. The Cenote Dive Center (984-871-2232, www.cenotedive.com) takes groups to multiple cenote sites. There are also a number of signed cenotes on the road between Tulum and Cobá.

Between Mérida and Cancún: After a scorching day at Chichén Itzá, Cenote Ik Kil (985-851-0039, www.wohlmut.com/Maya/ik-kil.htm), just two miles from the ruins, is a popular spot to cool off in a collapsed roof cavern ringed by waterfalls and lush greenery. The town of Cuzamá has a series of cenotes accessed by a horse-drawn trolley on an old henequen hacienda.

Between Mérida and Campeche: A number of cenotes can be found near the town of Chochola, including the developed Cenote Chen-Ha.

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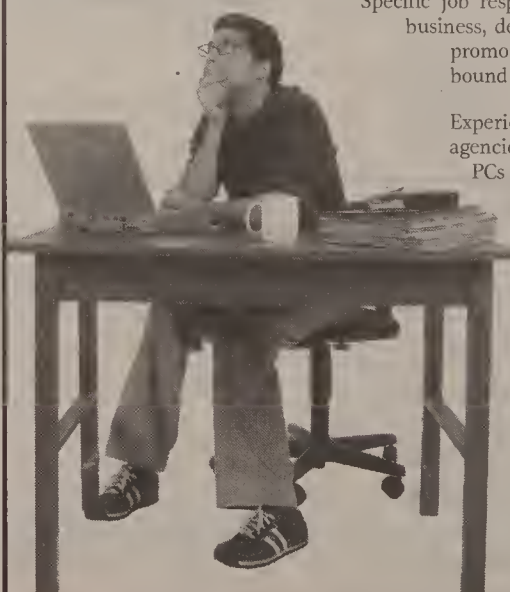
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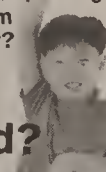
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The weekly section features profiles, guides, business news, announcements, listings and reports on the political decisions that are changing our neighborhoods. The section expands a core mission: to serve as the voice of the city's diverse and dynamic neighborhoods - from the point of view of an independent, locally owned and operated newspaper.

Got a tip? A new restaurant opening? A new store or service? A business changing hands? A new owner? A new hire? A street fair? A community event? A special benefit?

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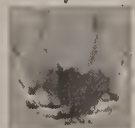
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289237-00 The following person is doing business as PEOPLE'S FUEL COOPERATIVE, 1352 46th Avenue, San Francisco, CA 94122; San Francisco Biofuels Cooperative, California 521 8th Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/15/05. Signed Eric M. Bowen, Clerk of the City and County of San Francisco, CA by Margaret Tseng on October 19, 2005. **November 16, 23, 30, December 7, 2005. L#400705**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289348-00 The following person is doing business as THE UNION, INC., 604 Mission St. 3rd floor, San Francisco, CA 94105. THE UNION, INC., 544 E. Ogden Ave. #700-38B Milwaukee, WI 53202. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/05. Signed Sean Mills. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on October 25, 2005. **November 23, 30, December 7, 14, 2005. L#400801**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289846-00 The following person is doing business as FIVE STAR FINE PRODUCTS, 2200 Cesar Chavez St. #11, San Francisco, CA 94124; Christophe S. Hipp, 276 Precita St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/18/05. Signed Christophe S. Hipp. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on November 8, 2005. **November 23, 30, December 7, 14, 2005. L#400802**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289871-00 The following person is doing business as AIDLIN DARLING DESIGN, LLP, 500 Third Street, San Francisco, CA 94107; Joshua W. Aidlin, 1127 Carolina Street, San Francisco, CA 94107; David T. Darling, S Cottage Row, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/17/05. Signed David Darling. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on November 17, 2005. **November 23, 30, December 7, 14, 2005. L#400804**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289750-00 The following person is doing business as IMAGE GLOW, Pier 38 Embarcadero, San Francisco, CA 94107; Robb Steck, Inc., 73 Jeter Street, Redwood City, CA 94062. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 11/02/05. Signed Robb Steck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on November 14, 2005. **November 23, 30, December 7, 14, 2005. L#400805**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289879-00 The following person is doing business as TAWONGA, CAMP TAWONGA, 131 Steuart Street, San Francisco, CA 94105; Tawonga Jewish Community Corp-California, 131 Steuart Street, San Francisco, CA 94105. This business is conducted by a non-profit corporation. Registrant commenced business under the above-listed fictitious business name on the date 9/1/95. Signed Tawonga Jewish Community Corp., Gregg Rubenstein, Business Manager. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on November 18, 2005. **November 23, 30, December 7, 14, 2005. L#400806**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289914-00 The following person is doing business as ENDOCRINOLOGY ASSOCIATES OF SAN FRANCISCO, 350 Parnassus Avenue, Suite 707, San Francisco, CA 94117; Nathan Becker M.D., Inc., 350 Parnassus Avenue, Suite 707, San Francisco, CA 94117. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 11/11/95. Signed Nathan Becker M.D. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on November 21, 2005. **November 23, 30, December 7, 14, 2005. L#400807**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0290022-00 The following person is doing business as JPS Marketing, 1851 Fulton Street #4 San Francisco, CA 94117; John Paul Skovgaard, 1851 Fulton Street #4 San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/28/05. Signed John Skovgaard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas on November 28, 2005. **November 30, December 7, 14, 21, 2005. L#400904**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289964-00 The following person is doing business as BULLYING BOSSES, 914 Wisconsin Street, #3, San Francisco, CA 94107; Robert Mueller, 914 Wisconsin Street, #3, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/22/05. Signed Robert Mueller. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on November 22, 2005. **November 30, December 7, 14, 21, 2005. L#400903**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0290073-00 The following person is doing business as TRUFFA CATERING, \$235 Diamond Heights Blvd. #124, San Francisco, CA 94131; Jean Truffa, \$235 Diamond Heights Blvd. #124, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jean Truffa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on November 30, 2005. **December 7, 14, 21, 28 2005. L#401001/8>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0290078-00 The following person is doing business as APEX ELECTRIC, 2135 16th Ave., San Francisco, CA 94116; John Paul Cannon, 2135 16th Ave., San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/14/05. Signed John Paul Cannon. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on November 30, 2005. **December 7, 14, 21, 28 2005. L#401003/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0290100-00 The following person is doing business as PASSION BLUSH, 1094 Revere Ave. Apt. 53, San Francisco, CA 94124; Bedrock Inc. (Delaware), 1094 Revere Ave. Apt. 53, San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/20/05. Signed Petra Zebroff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on November 30, 2005. **December 14, 21, 28 2005, January 4, 2006. L#401102/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0289988-00 The following person is doing business as MIRANDA CAROLIGNE, 485 14th Street San Francisco, CA 94103; Miranda C. Burns, 485 14th Street San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/23/05. Signed Miranda C. Burns. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on November 23, 2005. **December 14, 21, 28 2005, January 4, 2006. L#401104/8>**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: **GREEN OREAM INC.** The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3803 26TH Street, San Francisco, CA 94110. Type of license Applied for: 41 - ON-SALE GENERAL BEER AND WINE-EATING PLACE. Dated: October 6, 2005. **December 14, 2005. L#401101**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, November 23, 2005 by Gordon Park-Li, Clerk. CASE NUMBER: CNC - 05-542554 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF ELIZABETH FRANCES DOERR, ARTHUR TIMOTHY WELLS for Change of name. TO ALL INTERESTED PERSONS: ELIZABETH FRANCES DOERR, ARTHUR TIMOTHY WELLS filed a petition with this court for a decree changing names as follows: present names: MILAGROS CERENA WELLS DOERR to proposed names: MILAGROS SERENA CONISLA LOZA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/31/06 Time: 9:00 AM room-21B. Dated November 23, 2005 by Robert L. Dondoro, Presiding Judge. **November 30, December 7, 14, 21 2005. L#400902**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, December 6, 2005 by Gordon Park-Li, Clerk. CASE NUMBER: CNC - 05-542580 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF SENELA KAPIC for Change of name. TO ALL INTERESTED PERSONS: SENELA KAPIC filed a petition with this court for a decree changing names as follows: present names: SENELA KAPIC to proposed names: NOELLE KAPIC. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/9/06 Time: 9:00 AM room-21B. Dated December 6, 2005 by Robert L. Dondoro, Presiding Judge. **December 14, 21, 28 2005, January 4, 2006. L#401103**

Publish your ABC notice in the San Francisco Bay Guardian Newspaper

ABC notices are \$25 per week. Please contact the Legal Notices Account Executive, Lauren O'Connor (415) 487-2502 or e-mail lauren@sfbg.com. The San Francisco Bay Guardian Newspaper is a newspaper of general circulation printed and published in the City and County of San Francisco and has been adjudged a newspaper of general circulation by the Superior Court of the County of San Francisco, State of California.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: APEX ELECTRIC Located at: 2135 16th Ave., San Francisco, CA. The fictitious business name referred to above was filed in the County of San Francisco under File# 273379-00 on: 02/02/04. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): JOHN CANNON, 2135 16th Ave., San Francisco, CA 94116; SCOTT ROSENBERG, 336 Tanager Way, Livermore, CA 94118. This business was conducted by General Partnership. Signed JOHN PAUL CANNON, Owner. Dated: November 30, 2005. by M. Lucas Rebston, Deputy County Clerk. **December 7, 14, 21, 28 2005. L#401002**

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **MARTA ELENA ROBERTS, CHRYSTAL COCKERHAM and ODES One Through Twenty, inclusive, YOU ARE BEING SUED BY PLAINTIFF:** (Lo Esta Demandando El Demandante): OREGON MUTUAL INSURANCE COMPANY CASE NUMBER RS-05-2457 You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response to this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the court house nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a non-profit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of the court is: (El nombre y direccion de la corte es): CONTRA COSTA SUPERIOR COURT, 100 37TH St., Richmond, CA 94805. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) Michael Audley, Esq. #131700, AUDLEY & AUDLEY 80 El Camino Real, Berkeley, CA 94705. (S10) S48-4740. DATE (Fecha) October 20, 2005. By D. Prichard Publishing dates: **November 30, December 7, 14, 21, 2005. L#400901**

SF BAY GUARDIAN'S FREE MUSIC CONTEST

Q. IN AN EARNEST ATTEMPT TO RECORD A CD BASED ON EVERY STATE IN THE UNION, HOW MANY MORE CDS DOES SURFAN STEVENS HAVE TO RECORD?

Entry Deadline 6pm Tuesday, January 3rd.
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Please email answer, name, address and phone # to - vincent@sfbg.com to enter to win a \$25.00 gift certificate to a local record store

The rules - 1 winner per month. Subject Line must read: MUSIC CONTEST. Emailed entries only. Random drawing held the first week of every month.



double team psychic dream by michelle tea and jessica lanyadoo



Dec. 14-20

Aries (March 21-April 19)

Aries, we're not going to tell you *not* to turn the heat up this week. We're not going to advise you *against* pumping up the volume, or say that we're in any way *anti-* you flexing your power. It's just that the more moderation you can integrate into your vision, the longer your resources will last.

Taurus (April 20-May 20)

Oh Taurus, we're stuck here on the ol' bull in the china shop metaphor. Specifically,

we're thinking about how big and bumbling and graceless the ox is, and how thin and delicate and easily rattled — not to mention wicked pricey — the china is. This week you are both the china and the beast.

Gemini (May 21-June 21)

Sorry to spoil your fun, Gemini, but you're going to have to make some pretty deep decisions. There's no way around it. Please calm and collect your spazzy self and make your decisions from a place of optimistic faith, rather than freaking-out scarcity or gloomy confusion. Bonus riddle: Sometimes not making a decision is a decision.

Cancer (June 22-July 22)

In order to eventually be happy, dear Cancer, you may have to make a far-reaching, long-term, big-picture decision that requires you to slug and slosh through some temporary, short-term, immediate sadness, anger, or just plain shitty feelings. Sorry! These issues will play out around your friends and family.

Leo (July 23-Aug. 22)

Leo, you're actually going to have a good

week! Everyone is happy about that. You cats really deserve it, what with all the crap you've been dealing with recently. But please don't take the good vibe and cannonball off the front porch with it; rather, use this bright time to create some boundaries.

Virgo (Aug. 23-Sept. 22)

Virgo, we hope this advice will be monumentally helpful to you this week: When caught in a sticky situation, you sometimes have to get closer to one hazard in order to get away from another. Take a good long look at the hard places you may be stuck between, figure out which of the two evils is less threatening, and execute your escape.

Libra (Sept. 23-Oct. 22)

We see that you're reaching out, Libra, but are you reaching out with fistfuls of fear? With armfuls of base desire? Or are you opening to the people with buckets of love streaming from your fingers? Loss and relationships will be triggers this week; as you struggle through the pain, make sure your motives are pure — they're the only thing you can control.

Scorpio (Oct. 23-Nov. 21)

Scorpio, you've got to suss out your situation, and we want you to do so with a clear head and creative intentions. There's so much worry and fear in your Scorpionic realm this week, we're scared you might respond by indulging in whacked-out emotions and getting all jumpy and impulsive. Take a deep breath or something.

Sagittarius (Nov. 22-Dec. 21)

Sag, there's no stopping the waves of change crashing down on your beach-front property this week. And these changes actually have the power to make you superhappy, but you need to be participating in them, and from a crafty vantage point. Be strategic! Choose experiences that are creative and enable you to expand your empire.

Capricorn (Dec. 22-Jan. 19)

We know you hate when we tell you not to go with your brain, Cap, but this is one of those weeks when your brain isn't much help. Yup, that glob of know-it-all simply doesn't have it together right now; it's lacking the information you

need to make intelligent decisions. Make like a Pisces and go with your gut.

Aquarius (Jan. 20-Feb. 18)

If you want to multiply your wealth and accomplishments, Aquarius, you have to celebrate the wealth and accomplishments you've already got. It's a great week to make some serious cash, but the universe will only beef up your bank account if she's sure you're enjoying what you've already earned.

Pisces (Feb. 19-March 20)

Pisces, you need a little *you* time this week. Tell anyone clamoring for a piece of you to back off, and devote some much-needed energy to yourself. There's a lot going on in your world, and a lot of room to initiate things and take exciting chances, but you look fatigued and dehydrated. Take care of yourself first. ❖

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And may never now know
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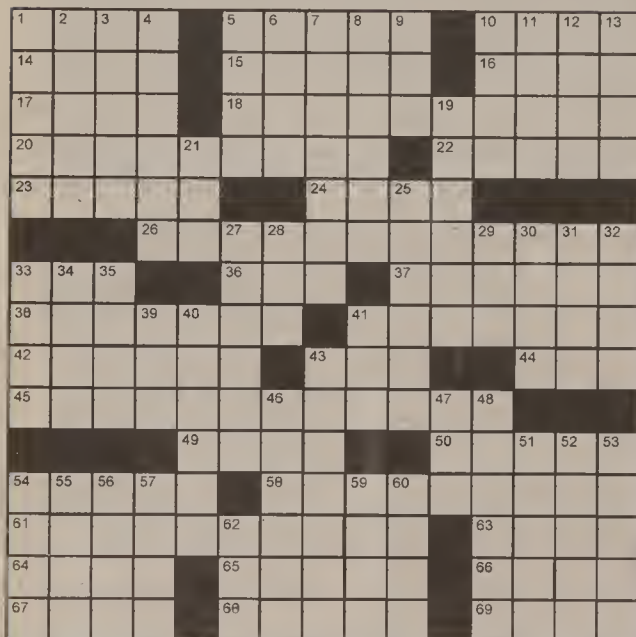


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Across

1. Ruler exiled in 1979
5. Tai Shan, e.g.
10. Bite site
14. Life saver
15. Virus carrier, at times
16. Comet competitor
17. Touched down
18. Mall scandal?
20. Car without brakes, say
22. Greek harps
23. Follow
24. Vaccines
26. "Overruled!" and "Order in the court!"
33. AOL exchanges
36. Plug ending
37. Dealer's workplace
38. Soluble container
41. It may have shortcuts
42. "___ Man"
43. Arbutus or Bon Jovi
44. They work at crunch-time
45. Star without illusions?
49. Stretch for criminals or politicians
50. Group of eight
54. Rap
58. Topic in Seymour Hersh's "Chain of Command"
61. Avian flu precaution?
63. Hit "back"
64. Crow
65. Betty in "Nurse Betty"
66. Comportment

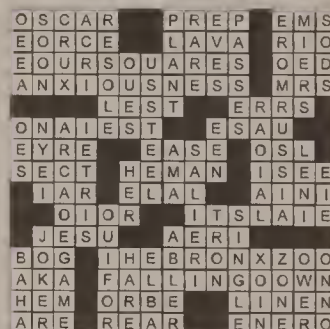
67. Beverage brand with a lizard logo
68. Elizabeth of beauty products
69. In the altogether

Down

1. Tree offering
2. "The face that launched a thousand ships"
3. La Scala solos
4. Poolside amenity
5. Lively
6. The States' abbr.
7. Boris' partner in crime
8. It must be changed
9. G on TV
10. Shrewd
11. Open some
12. It can't be changed
13. Jessica and Nick
19. Fleece beasts
21. Tee follower
25. Just out
27. Guaranteed
28. The Browns, on the scoreboard
29. Set, as a price
30. "Shawshank Redemption" poster-girl Hayworth
31. Turner on a TV
32. Towels (up)
33. Team physician, at times
34. Stable locks
35. Strays' org.
39. Part of RSVP
40. Bush, purportedly

41. Gooden, familiarly
43. Noodling outfit
46. FedEx follow-up
47. "I like it!"
48. Subject of a Terry Zwigoff documentary
51. Patty's SLA alias
52. Down from a duck
53. Hearty cut
54. Declines
55. SFMoMA holding
56. Kvetcher
57. Advantage
59. 1997 Peter Fonda role
60. Uncluttered valley
62. Ratified amendment

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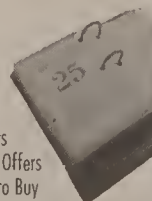
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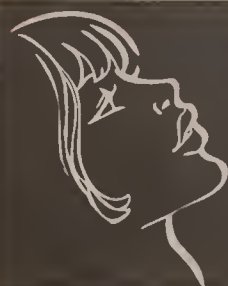
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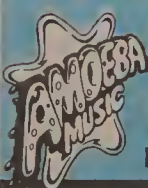
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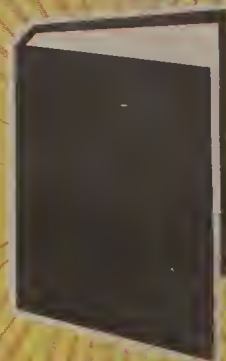
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